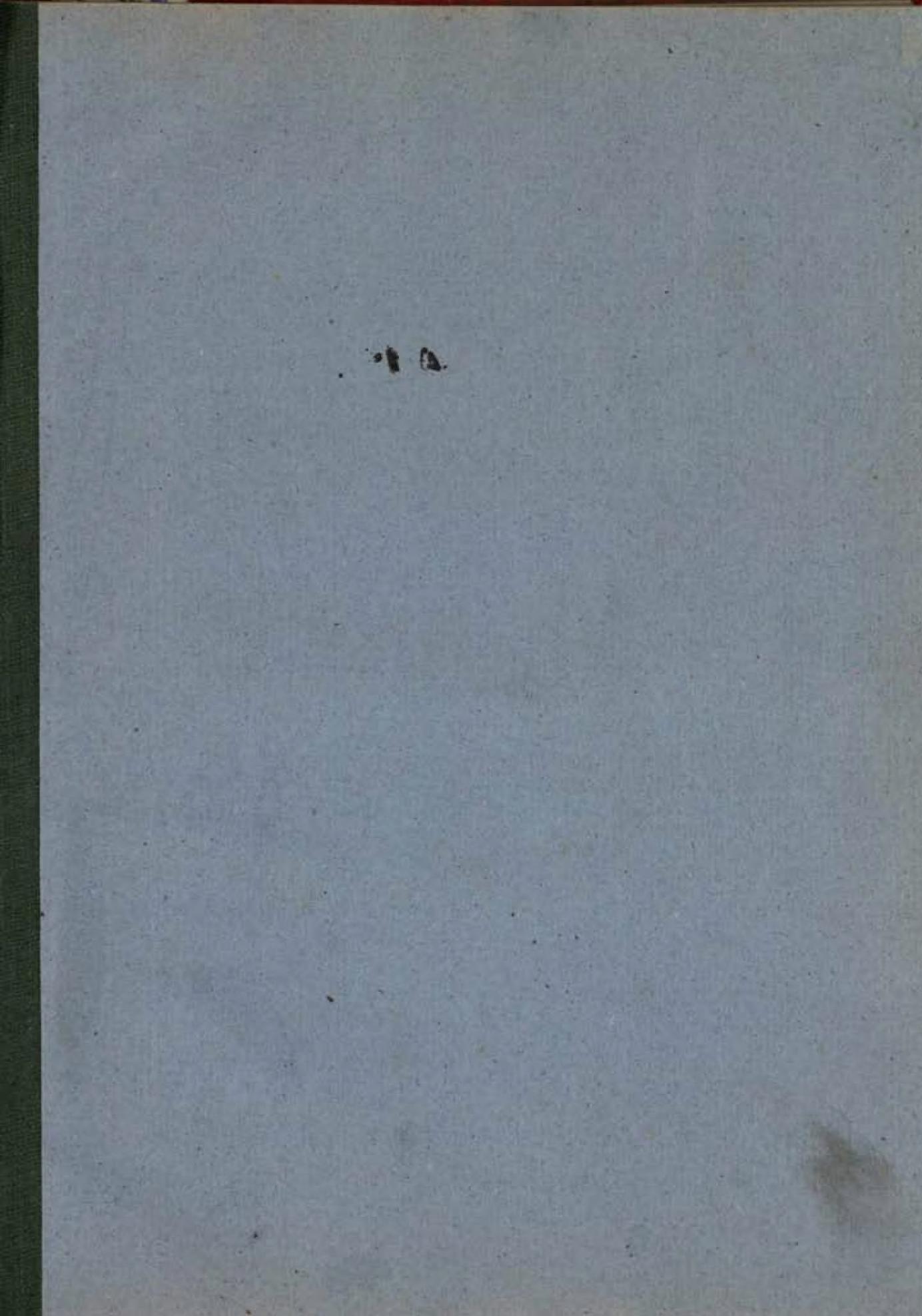


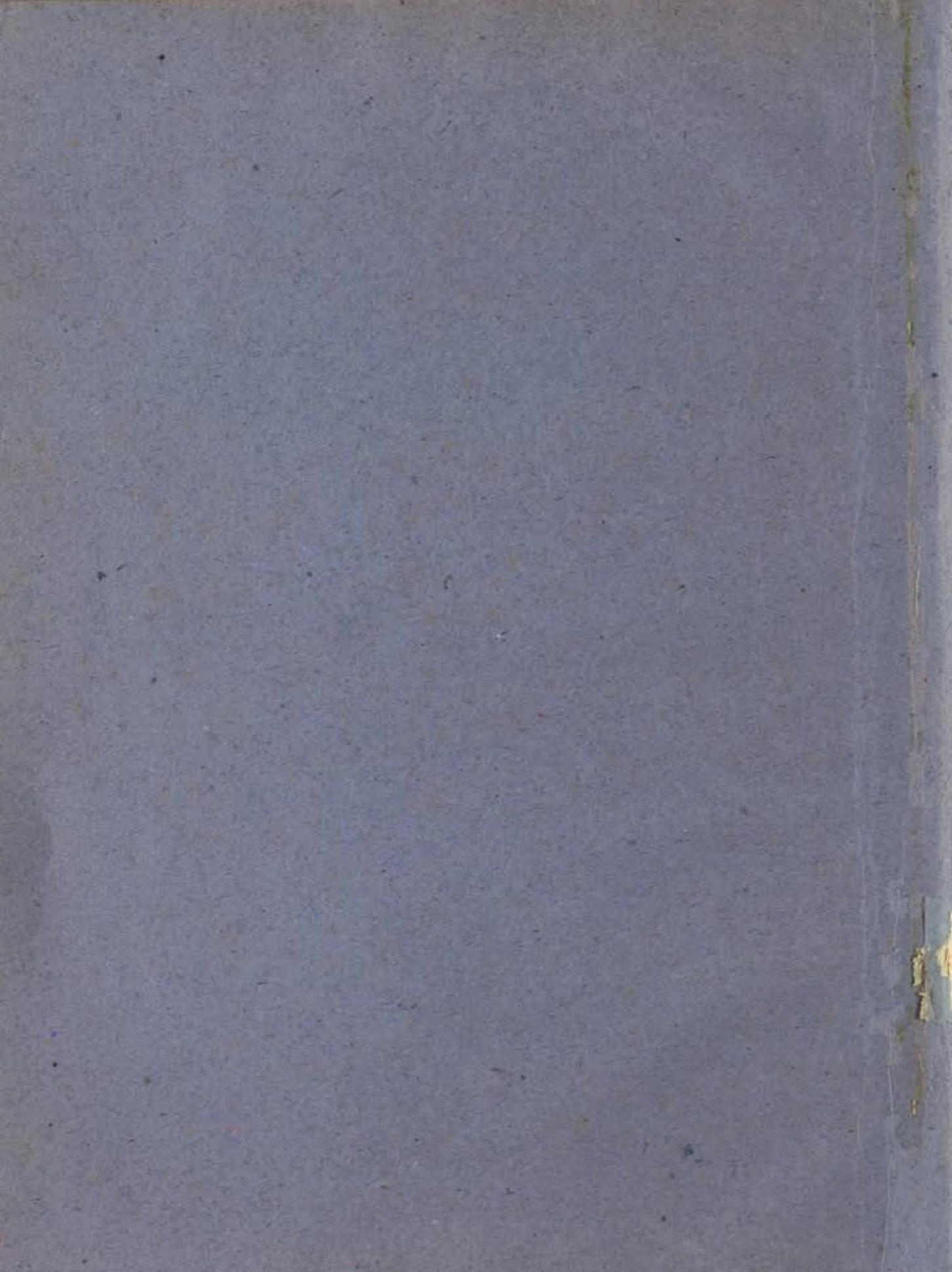
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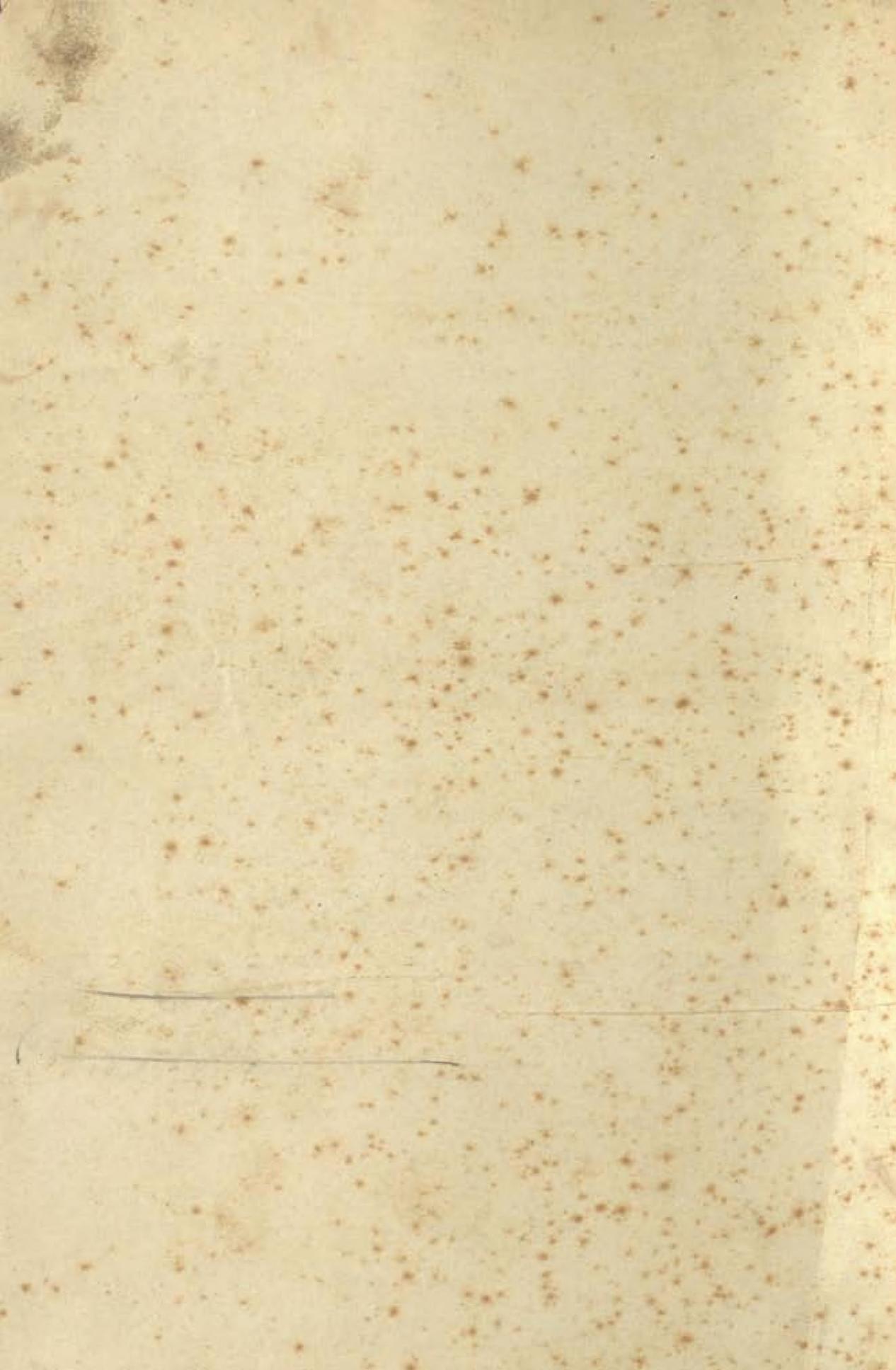
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ANNUAL REPORT

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FOR THE YEAR 1933

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"	238	"	37	"	Kuribaṭṭi	"	Kuripatṭi
"	243	"	21	"	become	"	having become
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"	244	"	37	"	Violaters	"	Violators
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"	252	"	26	"	Bijṭadakōṭe	"	Bidirakōṭe
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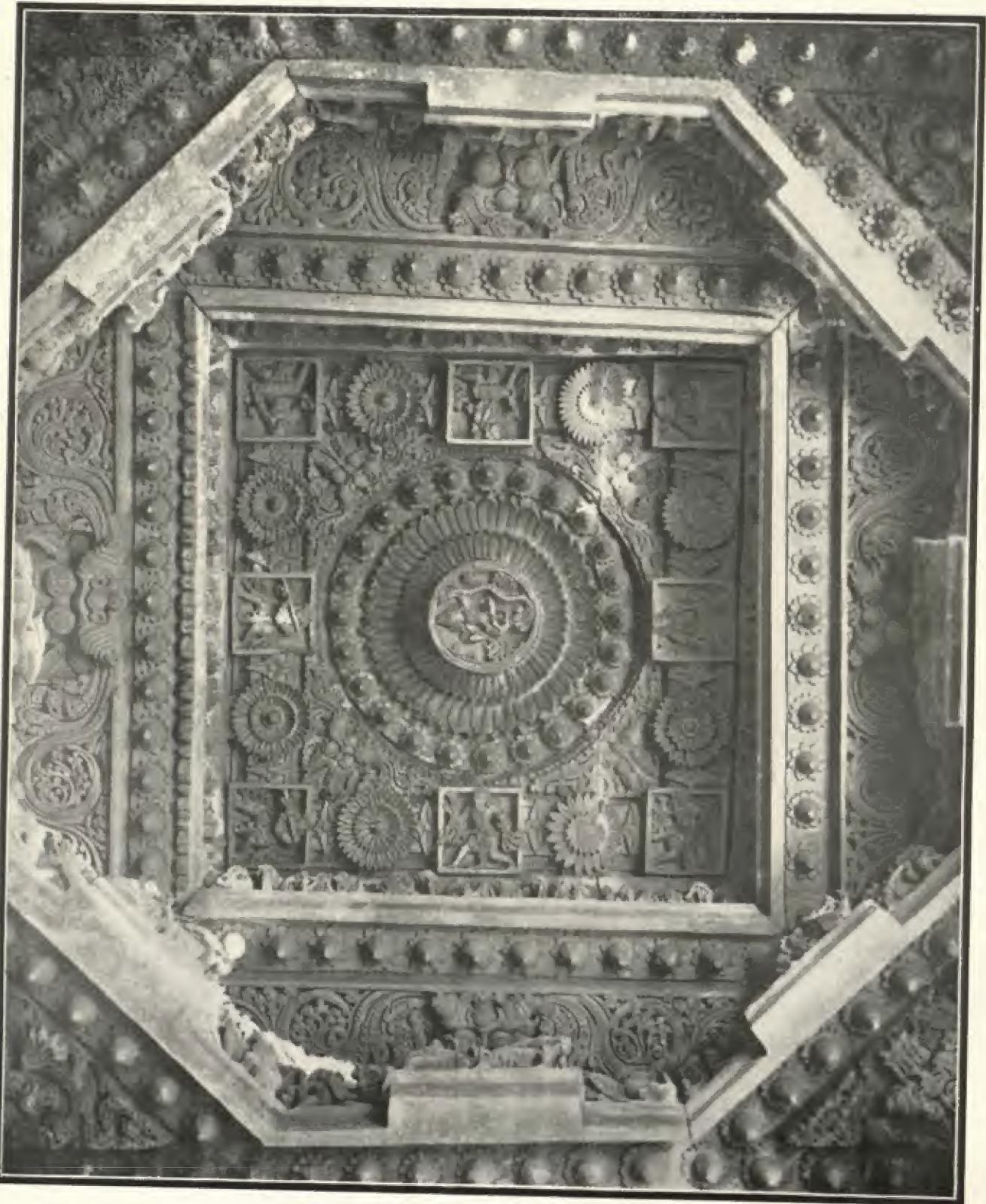
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PLATE I.



HARNAHALI LAKSHMINARASIMHA TEMPLE, CEILING (Pl. 59).

ARCHAEOLOGICAL SURVEY OF MYSORE.

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1933.

PART I—ADMINISTRATIVE.

Staff. There was no change in the staff of the department and Dr. M. H. Krishna, M.A., D.LIT. (LOND.), continued as part-time Director.

Tours. The Director and party toured in parts of the western districts of the State in connection with the conservation and study of ancient monuments and for collecting photographs, drawings and descriptive notes for a monograph on Chālukyan

Architecture in Mysore. The Assistant to the Director toured in the Mysore District and collected a number of useful inscriptions. The Architectural Assistant could not tour owing to other work in connection with the D. P. W. at Bangalore.

Monuments. Detailed studies are now published of many important monuments like those of Gōvindanahālli, Nuggihālli, Mosale, Kōravangala, and Belavādi. The attention of the department was focussed on the study of Chālukyan Architecture.

Epigraphy. The most important piece of work in Epigraphy during the year was the detailed study of the inscriptions of Śringēri and its famous Matt founded by Saṅkarāchārya. In view of the controversy about the authenticity of the Śringēri records, a detailed examination became necessary. Some of the notes taken by Mr. R. Narasimhacharya in the year 1916 were found highly useful in this connection.

Manuscripts. Two new Kannada manuscripts were obtained and studied during the year. One was a Kannada rendering of the Padma Purāṇa by the famous author Chikupādhyāya of Chikka Dēvarāja's Court. It throws interesting light upon the progress of Vaishṇavism in Mysore and on the social life of the times. Another work was the Navarasa Alaṅkāra by Timmarasa, a valuable Kannada work containing a description of the nine rasas or 'flavours' of poetics.

During the year, the General Index for the letters A to K of the Epigraphia Carnatica was made ready for publication as Part I of the 13th volume of the Epigraphia Carnatica series. The Annual Reports for the years 1931 and 1932 were prepared, but could not be printed.

The notes made by the Director about the repairs and conservation needs of the monuments studied by him are published in the body of this Report. Notes received from the Office of the Government Architect regarding the work done by that office for the conservation of monuments, are embodied in Appendix "A".

The staff of the department worked with diligence and zeal and helped greatly in making the work of the year successful.

PART II—STUDY OF ANCIENT MONUMENTS.

HOSAHOLALU.

LAKSHMINĀRĀYAÑA TEMPLE.

No inscription concerning the Lakshminārāyaña temple of Hosaholalu has yet been found. In the annual report of the department for

History. 1915, page 19, it was guessed that the temple might belong to 1118 A. D., but in the lists of monuments published by the department, Mr. R. Narasimhachar thinks that the temple might have

been built about 1250 A. D. It is now thought that it was built at about the same time as the Nuggehalli temple whose date is 1240 A.D. However, this temple appears to have retained its original form for a long time and in recent years a manṭapa of twelve aṅkaṇas was constructed of granite stone in front of the temple. A small room to the south-east of the navaraṅga on the outside served for sometime as a kitchen. Recently a large room has been constructed to the south of the mukhamanṭapa for the same purpose. It appears that about 20 yards away from the temple and around it there was formerly a compound wall. This has now disappeared. Another wall is in the course of construction. The general features of the village indicate that it must have been originally a complete agrahāra built in the fertile valley with the Lakshminārāyaña temple in the centre, the Hariharēśvara temple to the east-north-east and a protecting wall around the village as at Sōmanāthapur. The agrahāra has now practically disappeared leaving Hosaholalu, a village of weavers.

The main temple, a trikūṭāchala of the Hoysaḷa style, is built on a platform, $4\frac{1}{2}$ ' high, following roughly the contour of the temple. The

General description. navaraṅga has only a small extension eastward consisting of the *jagali* platform and the doorway aṅkaṇas. Thus the navaranga is smaller in dimensions than that of Kappechennigarāya of Bēlūr and of Sōmanāthapur. Of the three cells, the north and the south ones are square in plan both inside and outside, though they have the centre of each side slightly projecting. The main cell also is on a 16 pointed star plan but since it has three outer niches on the south, west and north, it assumes a much more important position in the plan. Of the three cells, it only has a sukhānāsi and a tower. The general features of the temple indicate that it must have been constructed by some important official about the middle of the 13th century A. D. The main temple only, which is Hoysaḷa, is here studied.

The platform on which the temple is built was originally supported by elephants, five of which now remain. The elephants are all crude and two of them almost unworked.

Detailed Study of the Sculptures.

The walls of the main temple begin at the bottom with a frieze of elephants of the usual type. The one thing which is of special interest in this frieze is that here and there among the elephants is carved a man fighting a tusker or a tōraṇa with a seated Yaksha. For the sake of convenience, the outer face of the main temple is divided into 19 sections marked in the plan.

The frieze of horsemen is of the usual character; only there are more horses wearing armour than even at Sōmanāthpur, the most **Horsemen frieze.** favourite pose being canter.

A scroll frieze of fine workmanship runs round the temple, though there is nothing remarkable in it. **Scroll frieze.**

Above it is a frieze illustrating Hindu mythology the first portion on the south-east being the churning of the milky ocean, that on **Mythological frieze.** the south, the Rāmāyaṇa, on the west the Mahābhārata and on the north-east, the Bhāgavata. Some of the important scenes are here identified.

1. (a) Varāha fighting the demons.
(b) Garuḍa's war with the Dēvas.
(c) Garuḍa brings amṛita kalaśa to the earth.
(d) The Dikpālakas in a row proceed to witness Samudramathana.
2. (a) Samudramathana (partly hidden in the kitchen wall).
3. (a) Hiraṇyakaśipu persecutes Prahlāda
(b) with elephants, serpents, fire and goblins; by throwing him down from the hills, and dipping in the ocean; but cannot subdue him. Vishṇu appears in his viśvarūpa and assures protection to Prahlāda.
4. (a) Narasimha slays Hiraṇyakaśipu.
(b) Kumārasvāmi leads the Dēvas in the war against the three cities.
(c) The forces of Śiva fight the demons (Andhakāsura ?)
(d) Śiva as Gajāsuramardana.

RĀMĀYANA.

5. (e) Daśaratha and his queens.
(a) Daśaratha performs *putrakamēshṭhi*.
(b) Ahalyā is freed from her stony prison. (Local people identify it as the birth of Sītā.)

- (c) Rāma and Lakshmaṇa proceed to Janaka's court.
 - (d) Marriage of Rāma with Sītā.
 - (e) Rāma defeats Paraśurāma.
- 6.** (a) Rāma's impending installation as yuvarāja is celebrated.
 (b) Rāma, Lakshmaṇa and Sītā proceed to the forest.
 (c) Kabandha is slain as also Khara and his brothers.
 (d) Śūrpanakhī is disfigured.
 (e) Rāma pursues the golden deer and shoots it.
- 7.** (a) Rāvaṇa who is incited by Śūrpanakhī abducts Sītā in the guise of a ṛishi.
 (b) Jaṭāyu fights and dies.
- 8.** (a) Rāma slays a demon.
 (b) Hanumān meets Rāma.
 (c) Vāli fights Sugrīva.
 (d) Vāli is slain after the seven palms are shot through.
 (e) Coronation of Sugrīva.
 (f) Hanumān receives Rāma's ring.
 (g) He rescues the monkeys from Svayamprabhā's cave and reaches the ocean.
 (h) Hanumān crosses the ocean.
- 9.** (a) He defeats Laṅkiṇī.
 (b) He meets Sītā.
 (c) He fights the rākshasas.
 (d) He is captured by Indrajit.
 (e) He argues with Rāvaṇa.
 (f) He burns Laṅkā.
 (g) The ocean is bridged.
 (h) The battle begins.
- 10.** (a) Rāvaṇa and his forces issue forth to battle.
 (b) Lakshmaṇa swoons.
 (c) Hanumān brings Sañjīvaparvata.
 (d) Lakshmaṇa resumes the battle.
 (e) Indrajit performs a sacrifice.
 (f) Lakshmaṇa slays Indrajit.
 (g) Battle between Rāma and Rāvaṇa.
 (h) Rāvaṇa is slain.
- 11.** (a) Coronation of Vibhīṣhaṇa.
 (b) Sītā proves her purity and Rāma sets up Rāmēśvara liṅga.
 (c) Rāma and Sītā return home in the Pushpaka.

MĀHĀBHĀRATA.

12. (a) Bhīma shakes the Kauravas off their tree perch.
 (b) Yudhishthira plays the dice and loses the kingdom.
 (c) Duṣṣāsana unrobes Draupadi.
 (d) Kṛishṇa appears to the Pāñḍavas (damaged).
 (e) Two heroes fight (to be identified).
 (f) The story of Arjuna and the Kirāta.
 (g) Arjuna obtains boons.
13. (a) In Virāṭanagara, Bhīma fights the wrestlers and an elephant.
 (b) Bhīma slays Kīchaka and appeases Draupadi.
 (c) Arjuna rescues Virāṭa's cows.
14. (a) The great war begins.
 (b) Duṣṣāsana is slain by Bhīma and Draupadi fulfils her vow.
 (c) Bhīma fights Bhagadatta's elephant.
15. (a) Arjuna pins the hands of the Sama-saptakas into their mouths.
 (b) A yōgi is beheaded (locally interpreted as Bhūriśrava).
 (c) Arjuna fights Saīndhava whose head flies across the ocean to the hands of his father who is in yōga. (Pl. IV, 2.)
16. (a) Drōṇa lays down arms and is beheaded by Dṛiṣṭadyumna.
 (b) The Chakra-vyūha—a small figure almost invisible with wax, oil, etc.
 This is worshipped by the local women in labour.
 (c) Abhimānyu is slain.
 (d) Karṇa is anointed as the Generalissimo.
 (e) Karṇa battles with Arjuna.
17. (a) Bhīma slays Duryōdhana and his brothers.
 (b) Duryōdhana is forced to come out of the Vaiśampāyana lake.
 (c) Kṛishṇa slaps his thighs while Bhīma is fighting with Duryōdhana.
18. (a) Duryōdhana is mortally wounded.
 (b) Aśvatthāman promises vengeance.
 (c) Kṛishṇa hides the Pāñḍavas.
19. (a) Aśvatthāman slays the Upa-Pāñḍavas and shows their heads to Duryōdhana.
 (b) Arjuna fights Aśvatthāman.
 (c) Kṛishṇa protects Uttara with his chakra.
 (d) The Pāñḍavas worship a tree.
 (e) Last moments of Bhīshma.
 (f) The coronation of Yudhishthira.
 (g) A prince in durbar, possibly the Hoysala king of the time. (Compare similar panels at Bēlūr, Haḷebid, etc.)

Next above is a frieze of makaras, most of which have riders, here and there; lions are carved in the corners. The makaras and the

Makaras.

Swans.

swans above them are well ornamented. The swans are fine and are shown in their usual attitudes of pecking, beaking, feeding themselves and feeding the young. One

group on face 7 shows a young swan seated on her mother's back.

Next above the swans in the portion of the temple to the east of the cells and under the railings is a row of plain pilasters between each

Yakshas.

pair of which is a seated Yaksha. Occasionally a Yakshiṇī

takes the place of a Yaksha. On each pilaster is a turret

and between the turrets are generally the rearing lions and in a few places, instead of the rearing lions Sala fighting two lions.

A narrow scroll, 3" wide occurs next and further up the railings. To the right and left of the main entrance of the navarāṅga in front of

Scroll work.

Railing panels.

the temple runs a row of stone railings slightly slanting forward and having the face divided into panels of 9" × 8" by double pilasters of the round type. There are fine

sculptures illustrating the Bhāgavata and other myths on these panels. Since the two front panels by the east door have been removed, the following descriptions begin on the south-east, inside the kitcher.

1. (a) Corner lion.

- (b) A man with pestle and mortar stands with folded hands before a deer (to be identified).
- (c) Kṛishṇa appears to his parents in prison in his *viśvarūpa*.
- (d) Vasudēva carries Kṛishṇa across the Yamunā and exchanges him with Gōpi's child, Durgā.
- (e) Child Kṛishṇa is brought up.
- (f) Kṛishṇa slays Pūtanī.
- (g) He slays a horse demon.
- (h) He dashes an ass against a plantain tree.
- (i) He kills Dhēnukāsura.
- (j) He kills Bakāsura.
- (k) Durgā slays Mahishāsura.
- (l) Kṛishṇa kills Bakāsura—repeated.
- (m) Corner lions.

2. THE BHĀGAVATA STORY IS CONTINUED IN DISORDER.

- (a) Kṛishṇa slays a demon.
- (b) Kṛishṇa cures and thanks the dwarf woman.
- (c) Akrūra takes Kṛishṇa and Balarāma in a chariot.

- (d) Krishṇa shows *viśvarūpa* to Akrūra in the Jumīnā.
- (e) Krishṇa fights Kamsa's elephant.
- (f) Krishṇa overcomes the wrestler, Chāṇūra.
- (g) Krishṇa slays Kamsa—end of south railing.

North-east railing from the north-eastward :—

18. (a) Obscene.
 - (b) Obscene.
 - (c) Couple at love.
 - (d) A fish (Matsyāvatāra).
 - (e) Kūrmāvatāra.
 - (f) Varāhāvatāra (Anthropoid).
 - (g) Corner lions.
19. (a) Narasimhāvatāra.
 - (b) Vāmanāvatāra.
 - (c) Paraśurāmāvatāra.
 - (d) Śrī Rāma.
 - (e) Halāyudha.
 - (f) Buddha
 - (g) King seated in state—Could it be the builder ?
 - (h) Corner lions.

Above the railings between pond-shaped pilasters is now a stone wall, only portions of which are covered by pierced windows.

Pierced windows. In two places, however, modern wooden windows have been inserted.

Above this level is the row of eaves ornamented, as usual, with small kīrti-mukhas and beaded pendants.

Eaves.

The large wall images are dealt with here in groups with a chief deity in the centre and consorts and other attendants at the sides.

Large wall images. These latter are of the usual type holding padma, phala, chāmara, etc. The chief images are themselves about $2\frac{1}{2}$ feet high; and including the pedestals and the tōraṇas, about 4 feet high. The pedestals form one continuous row ornamented with creeper scroll having lion faces in the corners and buds or Garudas in the convolutions. They remind us of the similar scroll base at the Hoysalēśvara and Nagarēśvara temples at Halebid. The tōraṇas are nearly all of the creeper type, the old serpentine and jewel forms appearing rarely. The images are well worked and well proportioned and resemble those by Mallitamma and others on the north and south cells at Sōmanāthapūr. There are very few ugly figures which fact shows uniformity of execution. The chief figures are here named under the respective wall sections :—



1. YOGAMADHAVA (p. 10).



2. DHANVANTARI (p. 9).



3. DAKSHINAMURTI AND MOHINI (p. 9).



4. DANCING SARASVATI (p. 10).

3. (a) Amaravīranārāyaṇa, also called Paravāsudēva, seated in sukhāsana in the coils of Anaṇta.
- (b) Kēśava standing with consort admiring herself in a mirror.
- (c) Sarasvatī dancing with drummer to left.
4. (a) Brahma standing, bearded (rosary, pāṣa, ladels and kalaṣa).
- (b) Nārāyaṇa.
- (c) Lakshminārāyaṇa in sukhāsana with attendant group.
- (d) Mādhava with Mōhinī to left.
- (e) Lakshmī standing (padma, chakra, śaṅkha, kalāṣa).
5. (a) Pārvatī dancing with Gaṇeṣa to right and Kumāra to left. (Six hands : rosary, goad, svargahasta, pāṣa, lambahasta, phala.)
- (b) Gōvinda.
- (c) Lakshminārāyaṇa seated.
6. (a) Vishṇu.
- (b) Madhusūḍhana.
- (c) Indra and Śachi on Airāvata going forth to defend the Pārijātā.
- (d) Kṛiṣṇa and Satyabhāmā, borne by Garuḍa, give fight to retain the Pārijātā.
- (e) Trivikrama.
- (f) Vāmana.
7. (a) Gōvardhanadhāri—well worked.
- (b) Two-handed Vishṇu (Dhanvantari ?) seated in padmāsana with a bowl of sweets in the right hand and kalaṣa in the left—in field chakra to right and śaṅkha to left. (Pl. II, 2.)
- (c) Mōhinī dancing with Dakṣiṇāmūrti admiring her. The latter wears kullāvi, long coat, goad, and bowl with chakra. (Pl. II, 3.)
- (d) Śridhara with Garuḍa to his right.

8.

SOUTH NICHE.

This structure which must have been built along with the original temple itself has above the mythological frieze a row of large images, the makaras and swans being omitted. The niche has two stories with the usual tower on top.

- (a) Two-handed Pāñduraṅga faces east with his hands akimbo holding: right : padma ; left : conch.
It is most interesting to find an image of Pāñduraṅga here.
- (b) Niches vacant.
- (c) Yōgānarasimha with Kōdañdarāma and Lakshmaṇa to the left.
9. (a) Hṛishikēṣa.
- (b) Padmanābha.
- (c) Vēṇugopāla.

- (d) Śāradā--dancing (with pustaka in one of her hands). Pl. II, 4.
 (e) Dāmōdara.

10. WEST NICHE.

- (a) Pārvatī seated.
 (b) Niches vacant.
 (c) Brahma standing with Śāradā to left.

11. (a) Saṅkarshaṇa.

- (b) Śāradā.
 (c) Bhairava (6 hands: sword, chakra, triśūla, ḍamaruga, śaṅkha, bowl and head).
 (d) Vāsudēva.

12. NORTH NICHE.

- (a) Pārvatī seated.
 (b) Both niches vacant.
 (c) Gaṇēśa dancing with accompaniments.

13. (a) Pradyumna.

- (b) Vēṇugopāla.
 (c) Mabālakshmī dancing with accompaniments (eight hands: abhayasta, padma, chakra, svargahasta, śaṅkha, lambahasta, phala, dāna.—To her right in the corner are two monkeys fighting for a fruit.

14. (a) Aniruddha.

- (b) Purushöttama.
 (c) Mahishāsuramardinī with lion on pedestal.
 (d) Yōganārāyaṇa. (Pl. II, 1.)
 (e) Adhōkshaja.
 (f) Narasimha: standing.
 (g) Achyuta.

15. (a) Lakshminārāyaṇa in sukhāsana.

- (b) Janārdana.
 (c) Kāliṅgamardana with the river Yamunā on the pedestal. To his left is Mōhinī molested by a monkey.

16. (a) Durgā (as Vaishṇavī) standing with goblins on each side. (Eight hands: sword, arrow, trident, chakra, śaṅkha, ḍamaruga, bowl and head).

- (b) Upēndra (Śaṅkha, gadā, padma, chakra). These attitudes are of Śrī Kṛishṇa (artist's mistake); for Upēndra padma and chakra shall be interchanged.

- (c) Lakshminārāyaṇa in sukhāsana.



HOSAHOLALU : LAKSHMINARAYANA TEMPLE. NORTH VIEW OF TOWER (p. 11).

- (d) Hari—to his left a lady is admiring herself in a mirror; while to his right another lady is listening to a parrot.
- (e) Bali making offerings to Vāmana.
17. (a) Trivikrama with leg lifted up to the Brahmaloka and the river Ganges flowing down on the head of a yōgi, presumably Śiva.
- (b) Śrī Kṛishṇa standing, four handed.
- (c) Lakshminarasimha in sukhāsana with boy Prahlāda praying. (End of large images.)

Above the large figures is a cornice running round the temple shaped like eaves with kirtimukhas and beaded pendants. A row of turrets

Turreted Canopies. borne on single or double pilasters and surmounted by round kalaśas is found further up. Under the canopies are usually seated figures of Yakshas or Yakshiṇis with an obscene group or a lady at dance or toilet, here and there. These turrets are rather simple compared with those at Somanāthapūr.

Above the row of turrets is a row of eaves of the usual type without any imitations of timber work on the under surface. Above

Parapet. the eaves is the old stone parapet composed of two rows of cornices and a row made up of śikhara, kirtimukhas and niches. These niches contain mostly figures of Yakshas and Yakshiṇis. The old parapet is now surmounted by a recent wall of brick and mortar.

It appears that nearly 35 years ago the roof of the temple which was leaky was repaired. On that occasion it was discovered that the roof over the navarāṅga was double and hollow, while the main tower was also hollow and could be entered from the east through a narrow low passage.

The temple has only one tower and that over the main cell. (Pl. III.) The **Main Tower.** structure is in the shape of a sixteen-pointed star, like the main cell itself and is intact with śikhara, kalaśa, etc. The tower has of course its usual tiers bearing kirtimukhas on the south, west and north sides with small images in them. These figures are: south—Kṛishṇa dancing, Sūrya; west—Lakshmi dancing and Lakshmi seated.

The tower has the usual projection over the sukhanāsi on which the following sculptures are found:—

South : Saṭa fighting two lions, Lakshminārāyaṇa and Kālingamardana.

North : Dancing group : Lakshminārāyaṇa, Amaranārāyaṇa.

Front; East : six-handed Kṛishṇa dancing (abhaya, śaṅkha, svargahasta, chakra, lambahasta, and dānahasta).

Below it is a group of Lakshminārāyaṇa in sukhāsana.

Further is a Hayagrīva.

The mukhamanṭapa is a rough modern structure of granite built about two generations ago. The navaraṅga doorway which is now covered over with a thick coat of chunām has a well worked lintel.

Navaranga. In its centre is standing Vishṇu and on either side of him are Saṅka and dancing groups with warriors and lions destroying elephants. Above the cornice is a group with perhaps dancing Kṛishṇa in the centre. The chunām has to be carefully cleaned for further study.

The navaraṅga has nine aṅkāṇas with an extra aṅkāṇa near the east door and narrow *jagati* platforms or stone benches on either side. It has nothing remarkable except its fine pillars and ceilings. The 'jagalis' are now used as store rooms. These should be avoided as soon as a regular store room is built.

Against the west wall of the navaraṅga are two niches with five stone towers above them. In the south niche stands an image of Gaṇapati (tusk, aṅkuśa, pāṣa and apūpa). In the north] niche is Mahiṣāsuramardini. Both the images are now covered over with wax owing to pouring of oil, etc.

Pillars. The pillars on the main square of the main navaraṅga are of the usual round lathe-turned type with fine beaded work. The pillars next to the navaraṅga doorway are star-shaped and of 16 points while the others are 48 pointed. The capitals of the navaraṅga pillars, however, deserve special notice. They have mostly groups of dancing ladies with accompaniments. Some of the ladies however are in interesting poses like the madanikā figures of Bēlūr and in one place Kāliṅgānardana takes the place of the dancer. Below the capitals is a fine scroll work and a monkey in one of the convolutions on the north-west pillar is much admired locally. In the corners of the capitals are lions slaying elephants.

Ceilings. All the ten navaraṅga ceilings are domed bhuvanēśvaris, finely planned and executed. They resemble very much the ceilings of Sōmanāthapūr. The chief features of the ceilings are noted here commencing from the doorway in pradakshina order :

- (1) Above the row of Dikpālakas are rows of lions and turrets and of Yakshas. The ribs of the dome are joined by circular rafters and below the central pendent bud is a swan with its head turned back.
- (2) Circular.
- (3) Star-shaped.
- (4) Circular.
- (5) Curved Śrī-Chakra ; fine design.
- (6) Octagonal.

- (7) Square with interlaced band.
- (8) Circular.
- (9) Circular.
- (10) Circular. Below the pendent drop is a small round panel with Kālingamardana.

South Cell. The south cell has a fine doorway with dvārapālas below, and pilasters in high relief. The lintel has Vēṇugōpāla supported by the usual Saṭa and dancing groups. Above the cornice are seven turrets with intervening lions. The cell itself has nothing

remarkable. The image of Vēṇugōpala which was formerly on its Garuḍa pedestal is said to have been removed to Kannambāḍi. In its place there is now a group of utsavamūrtis with Janārdana in the centre having a consort on each side. The metal images are fine and the kīriṭa of Janārdana has a large but loose top, shaped like the vairamuḍi. The cell roof is flat.

West Cell. The west sukhānāsi doorway is similar to the doorways of the other two cells with Nārāyaṇa on the lintel. The sukhānāsi has nothing remarkable in it. The garbhagṛīha doorway is also similar

to the sukhānāsi doorway but the image on the lintel is only half carved. Inside the main cell on the Garuḍa pedestal stands the image of Nārāyaṇa, 4½' high (śaṅkha, padma, gadā, chakra). The image is fine and on the arch are the usual ten avatāras. There are three small chambers adjoining this cell on the south, west and north.

North Cell. The north cell is very similar to the south one with Lakshmīnarasiṁha instead of Vēṇugōpāla on the lintel stone. Inside the cell is found a fine image of Lakshmīnarasiṁha, an original Hoysaḷa piece. It is much covered over with wax and oil. As usual, the ten avatāras appear on the tōraṇa.

OTHER BUILDINGS IN THE VILLAGE.

Basti. The Basti is a small structure about 100 yards to the north-east of the main temple. Its garbhagṛīha is of soap-stone and was constructed in 1118 A. D. The navaraṅga and the rest of the building are recent additions. In the main cell are now kept

five small images: three of Pārśvanātha, one of Anantanātha and one of the 24 Tīrthaṅkaras. Of these the three smaller ones *viz*: the standing figures of Pārśvanātha, Anantanātha and one of the 24 Tīrthaṅkaras appear to be of the Hoysaḷa period, while the others are of modern workmanship. In the navaraṅga are the corresponding Yaksha and Yakshiṇī, *viz*: Dharaṇīndra and Paḍmāvatī, which appear to be old.

The Hariharēśvara temple which is now completely ruined has a broken figure of Harihara standing with trident in the right hand, and **Hariharesvara Temple.** śaṅkha in the left, the remaining two hands being broken.

The image is fine and was in good condition in 1915. Now it is broken and lies under heavy overgrowth. It should be removed and preserved in the mukhamanṭapa of the Lakshminārāyaṇa temple. It was probably built at the same time as the latter by an officer whose name or whose father's name was probably Harihara. The Viṣṇu image mentioned in the report for 1915 is now missing. To its north-east is an old pond called Okkarane koṭa.

The Āñjaneya temple is a recent structure of about the 17th century A. D.

Anjaneya Temple. The image is a relief of the usual rude Vijayanagar type showing Hanumān treading on a rākshasa. In front stands a granite Garuḍa pillar, about 25 feet high with a tapering fluted shaft, and bearing Garuḍa, Hanumān, Nāga yantra and vadagalai-nāma on its base.

Around the town even now runs a fort wall made up of large roundish stones roughly split into two and laid one upon another sometimes

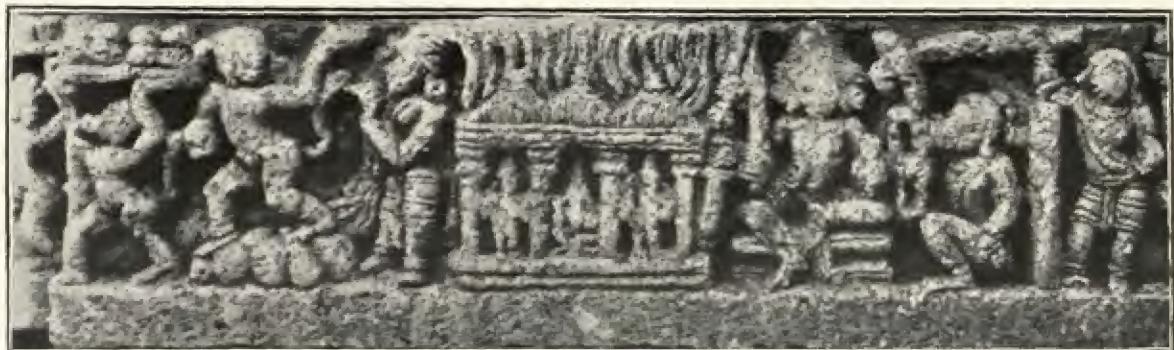
Fort and East Gate. in the cyclopean way. It appears to be a Hoysala structure which might have been repaired and altered in the late Vijayanagar days. It appears to have had a gate directly to the east of the Nārāyaṇa temple. In all, the fort is said to have had seven gates, of which two were large. The east one will, after repairing, be used as the official entrance to the village and a park laid out.

An estimate for putting up a compound wall with a gate and two rooms for the Nārāyaṇa temple was sanctioned in 1927. It is high

Conservation. time that the neighbouring houses are acquired and the compound wall is put up. The rooms which are meant for the Pākaśālā and the store-room should be built at the south-east and north-east corners respectively and not on the west. The village is in a very dirty condition and the approach to and the neighbourhood of the temple should be kept clean. The present pākaśālā and its passage should be knocked down very early and the soap-stone railing pieces which are lying around the platform should be restored to their places in front of the doorway, those illustrating the story of Kṛiṣṇa and the Yamaṭa trees being placed to its south.

The pavement in the platform should be reset and cement pointed.

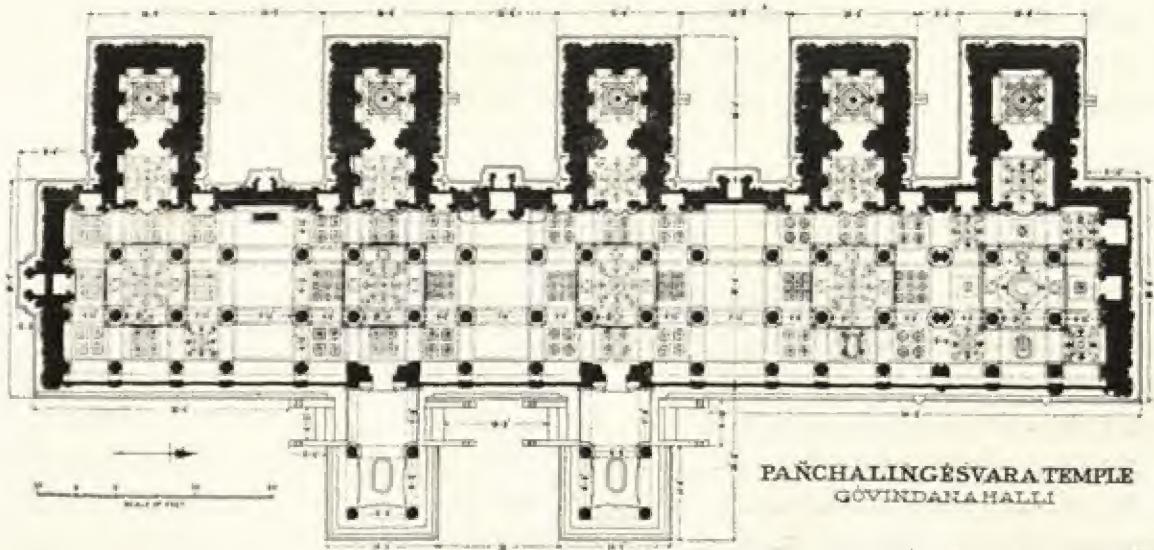
The watchman of the temple who now gets Rs. 2 only may be given Rs. 5 and strictly warned to keep the temple premises clean and carefully, by slow degrees, remove the chunām and wax from its sculptures. It is preferable to appoint a working class man for this purpose.



1. HOSAHOLALU : LAKSHMINARAYANA TEMPLE, RAMAYANA FRIEZE (p. 5).



2. HOSAHOLALU : LAKSHMINARAYANA TEMPLE, BHARATA FRIEZE (p. 6).



(p. 15.)

GOVINDAHALLI.

PAÑCHALIṄGĒŚVARA TEMPLE.

Gōvindanahalli is a small village about four miles to the north-west of Kikkēri in the Krishṇārājpet taluk of the Mysore District. The

Situation. nearest Railway Station is Mandagere on the Mysore-Arsikere line on the bank of the river Hēmāvatī. We must cross the river here to reach the village, and a boat is always available for the convenience of passengers.

The village was once flourishing and famous for its breed of milch-cows. Its archaeological importance at present is due to the fine

General Description. temple it contains. The Pañchaliṅgēśvara temple situated in the village is a good specimen of the Hoysala style and

belongs to the Doddagaddavalli class of temples. It contains five garbhagṛhas or cells (Pl. IV, 3) and excepting the ruined temple of the same name at Sōmanāthpūr in the T.-Narsipur taluk, this is perhaps the only example of a *quintuple* temple in the Hoysala style of architecture. These garbhagṛhas are all of the same size (7'-6" × 6'-6") and arranged in one line facing the east. In front of each of the cells there is a sukhānāsi measuring 6'-6" × 6'-6", while each of the navaraṅgas measures 18'-0". The first four navaraṅgas are joined together by three connecting corridors, each about 7'-6" wide and the fifth one is directly attached to the fourth. A long hall measuring 120'-0" × 20' is thus formed from one end of the structure to the other. The temple has not been raised on a platform. There are two entrance doorways to it, one opposite the second and the other opposite the third cell. Two porches are built in front of these entrances, each with a stone Nandi in the centre and a flight of steps on either side.

The big inscription stone in the connecting corridor between the first and the second cell does not refer to the construction of the temple but to the grant of some villages to Brahmans by two

History. generals of the Hoysala king Sōmēśvara I in 1237 A.D., Gōvindanahalli being apparently one of them. There is, however, a clue available within the temple itself which affords sufficient evidence for fixing its date. On the pedestals of the two dvārapālas placed at the sides of the entrance to the navaraṅga, the words "Rūvāri Mallitamma", sculptor Mallitamma, are carved. This name is also met with below many images of the famous temples at Nuggihalli and Sōmanāthapur, which are dated 1249 and 1268 A.D., respectively. It is possible that this temple was constructed somewhat earlier, when the great sculptor was yet a young man.

In the structure itself even the casual observer is sure to notice the want of symmetry. It would be difficult to explain why entrances and porches should have been constructed in front of the second and third cells, while the first cell on the one side and the fourth and fifth ones on the other have no such entrances and porches. But an entry into the temple and a closer examination of the several portions of the structure afford a solution to the question. The temple seems to have consisted originally of only four cells, the last cell to the north having been a later addition or, at any rate, an after-thought. This is borne out by the fact that the temple without the last cell would be quite symmetrical in every respect. Further the connecting corridor which is seen between every two navarāngas is absent between the fourth and fifth navarāngas, which fact goes to show that the last one did not apparently form part of the original scheme. The arrangement, too, of the ceilings in the first four cells differs from that in the last: in the case of the first four cells, only two of the ceilings are deep ones, and all the others are flat; while the ceilings of the last cell are all deep ones. Moreover, all the free standing pillars of the navarāṅga are plain blocks of stone kept square to a height of 3' and then rounded up to the capital as in the Pañchalingēśvara temple at Sōmanāthapur, and they stand on pedestals which are also plain; while the pilasters along the wall are carved from top to bottom. The two pillars between the fourth and fifth navarāngas are, on the other hand, made up of two half pillars after the pilasters mentioned above with rubble masonry hearting which apparently formed part of a wall that existed before. There is also no carving on the outer surface of the screen wall in front of the last cell, while those in front of the other cells have figures carved on them. Similarly, on the three other sides of the same cell rude blocks of stone intended for figure sculpture are left uncarved. These give us further evidence of its hasty addition to the original structure.

The outer wall is divided into panels by small shaft-like pilasters and in each

Outer View, etc. such panel is carved a small turret with either a single or double miniature column supporting it. Images are carved below some of these turrets. Excepting these turrets and images the rest of the wall is uncarved and it is this comparative plainness of the walls that gives a dignity to the building and adds additional interest to the few carvings that are on it.

The basement which is comparatively plain is 3'-9" high from the ground level and carved with the usual moulds. The stones of the towers and of the parapet walls above the drip-stone consist of uncarved blocks of stones and their rude jointing in mortar gives an impression of their reconstruction at some later time. The east facade of the temple consists of eighteen bays and was perhaps quite open originally but is now enclosed by a thin perforated screen wall which sheds a subdued light inside sufficiently strong to illuminate the long hall.

Unlike the temples at Sōmanāthpur, Halebid and Bēlūr, very few figures are carved on the outer walls of the temple. Each panel has above it a small turret carved and supported either by one or two small indented square-shaped pilasters. Below some of these turrets figures of gods and goddesses are carved at regular intervals. They are, each of them, about 1' high and mostly damaged and covered over with chunām. At the south end of the outer face of the east wall a fine figure of Gaṇapati surmounted by a beautiful turret is carved and another of Mahishāsuramardinī is similarly carved at the north end. Female figures with canopies are carved on the large pilasters supporting the beams. Between Gaṇapati and the first porch twelve of the twenty-four mūrtis or forms of Viṣṇu with their names below are carved. Between the second porch and the figure of Mahishāsuramardinī at the north end, an attempt has been made to carve the remaining twelve forms of Viṣṇu, nine of which, however, are fully carved.

Between every two of the first four cells there is a carved niche on the outer surface of the corridor, with female chauri-bearers at the sides. Similarly there is a niche in the centre of the outer surface of the south wall corresponding to the one that is inside the navaraṅga. All the niches are now empty.

The following images are seen in order on the walls of the temple commencing from the beginning of the south wall:

Wall Images.

First cell : South Wall.—Paravāsudēva; Pārvatī standing (padma, pāśa, aṅkuṣa and phala); Indra and Śachi on Airāvata, going forth to defend Pārijāta; Garuḍa carrying Satyabhāmā and Kṛiṣṇa; Bali making gift to Vāmana; Trivikrama; Kāliṅgamardana; standing Pārvatī (?) with four hands; Narasimha slaying Hiranyaakaśipu; Prahlāda accompanied by a male and female figure; Laksミ with Garuḍa who has his hands folded; Nārada;

West and north walls :—Tāṇḍavēśvara flanked by Gaṇapati and Brahma to the left and by Subrahmaṇya and Viṣṇu to the right; Lakshmi-nārāyaṇa in sukhāsana flanked by dancing Pārvatī with Vēṇugopāla to left and Śāradā with Mahishāsuramardinī to right.

Outside the corridor on the west there is a vacant niche with a chāmara-dhāriṇī on each side.

Second cell : South Wall :—Bhairava; Durgā; Rāvaṇa lifting up the Kailāsa; dancing Gaṇapati and dancing Sarasvatī;

West Wall :—Gōvardhanadhāri, Rāma and Lakshmaṇa flanked by devotees and Hanumān;

North Wall :—Two monkeys fighting for a fruit; Durgā seated with a drummer on each side, a dancing female figure;

Corridor Wall :—Vacant niche.

Third cell: South Wall :—Harihara ; Paravāsudēva flanked by a consort on each side : Lakshminarasimha ;

West Wall :—Yōgānarasimha ; Vēṇugōpāla ; Umāmahēśvara ; a female chauri-bearer ; Nārāyaṇa ;

North Wall :—Dancing Sarasvatī ; a dancing female figure ; Varāha lifting up the earth ; a warrior armed with a sword and a shield ; Garuḍa ;

Corridor Wall :—Vacant niche.

Fourth cell: South Wall :—Viṭṭhala with hands akimbo carrying a small bag in each hand ; Vēṇugōpāla ; Mahishāsuramardini ; Kāliyamardana ; Arjuna shooting the fish ;

West Wall :—A female figure ; Harihara with Garuḍa and Nandi on pedestal ; Gajāsuramardana ; Umāmahēśvara ; standing Pārvatī flanked by Gaṇapati and Subrahmaṇya ;

North Wall :—A female figure ; Brahma ; Umāmahēśvara seated on Naṇdi ; Kēśava ; Mōhini molested by monkey ;

Corridor Wall :—No niche.

Fifth Cell :—Most of the blocks intended for figure sculptures are left uncarved.

South Wall :—Narasimha killing Hiranyakaśipu ; Prahlāda ; Dakṣināmūrti with hood, long coat and dāṇḍa (staff) ;

West Wall :—Mōhini ;

North Wall :—Kālabhairava ; Tāṇḍavēśvara ; Yōganārāyaṇa ;

East Wall: South portion : Saṅkarshaṇa ; Garuḍa ; Vāsudēva ; lady receiving a bunch of flowers ; Pradyumna ; Aniruddha ; Purushottama ; drummer ; Adhōkshaja ; standing Narasimha ; drummer ; lady with parrot ; Hari ; three forms of Vishṇu unworked ; Śri Kṛiṣṇa ; lady with mirror ; Mahishāsuramardini ;

East wall: Central part from south-east door northward :—Ten avatāras of Vishṇu ; Fish ; Tortoise ; Anthropoid Varāha ; lady dressing her hair ; Narasimha standing ; Vāmana ; Paraśurāma ; Śri Rāma ; lady plucking flowers ; Halāyudha ; Buddha seated ; Kalki on horse back ;

East wall: South Section :—From northward : (Intervening Garudas are omitted)—Gaṇeśa, lady with mirror ; Kēśava ; Nārāyaṇa ; lady with parrot ; Mādhava ; Gōvinda ; Vishṇu ; lady with mirror ; Madhusūdbhana ; Trivikrama ; lady with flowers ; Vāmana ; Śridhara ; Hṛiṣhikēśa ; lady with child on hip ; Padmanābha ; Dāmōdara.

These figures have their names carved on their pedestals.

There are in all seventeen niches in the temple of which thirteen are on the inner side and four on the outer side of the walls of the **Images in the Navaranga**. temple. Of the niches that are inside, two are on either side of each sukhānāsi doorway, one each in the centre of the north and south walls, and one, the biggest of the lot, between the second and

third cells forming, as it were, the central axis of the original four-cell scheme. The niche that should have been to the left of the fifth cell is built into the north wall. The images in the navaraṅga are, from the south-east clockwise :—

Bull of the first cell.

- Niche 1. Bhairava (recent) on a swan-pedestal of Śāradā ; the seven Mothers
 „ 2. Gaṇeśa
 „ 3. Mahishāsuramardini on lion pedestal ;
 „ 4. Śāradā, Nāgas, Gaṇeśa (under Niche 4)
 „ 5. Mahishāsuramardini
 „ 6. (*Central*)-Uma-mahēśvara
 „ 7. Gaṇeśa
 „ 8. Mahishāsuramardini ;
 Seven Mothers, Nāgas
 „ 9. Gaṇeśa ;
 „ 10. Mahishāsuramardini
 „ 11. Gaṇeśa ;
 Śāradā
 „ 12. Mahishāsuramardini
 „ 13. Subrahmaṇya

Bhairava, Mahishāsuramardini, Nandi (4th cell), Naṇdi (5th cell); and another recent Surya pedestal lying in the north-east doorway.

✓ The Saptamātṛikā images are very good examples of figure sculpture and are perfect in outline and delicacy of detail.

Śaiva dvārapālas are placed on either side of the entrance doorways in the porches. They are fairly large in size, being about 4' 6" in height and are fair pieces of workmanship. The graceful pose of the body and the clear cut of the features and the several ornaments used mark them out as the work of a skilful artisan. On the pedestals the sculptor has signed himself as Rūvāri Mallitamma. On the panels above the lintels are Tāṇḍavēśvara groups covered over with chunām.

The sukhānāsi doorways are the chief features of attraction in this temple as in many other Hoysala buildings. One of them is flanked

Sukhanasi Doorways. by two dwarf dvārapālas above either of whom runs a moulded shaft supporting the projected *chhajja* or drip-stone above the opening. The heavy projected stone of the door-lintel has Uma-mahēśvara carved on it. Between the ceiling and the drip-stone is a frieze containing dancing Isvara with Nandis and the *parivāra-devatas* flanked by makaras. A small perforated screen is on either side of the doorway.

There are three different kinds of ceilings in the temple. The ceilings over the five garbhagrihas and the sukhānāsis and the central ceiling of each navaraṅga are deep, made up of two

squares placed cornerwise with a lotus flower in the centre. All the ceilings of the navaraṅga in front of the fifth cell are also deep with lotus buds in the centre. All the remaining ceilings are flat and consist of slabs of stones some of which viz., those above the connecting corridors are uncarved, while others are divided either into four or nine squares by moulded bands into each of which full blown lotus flowers are carved. The disposition of flat and deep ceilings is well thought out and uniform so far as the first four navarangas are concerned. But the ceilings themselves are comparatively plain.

About a hundred yards to the west-south-west of the Pañchaliṅga temple, in

Other Temples.

the centre of the old fort (now disappeared) is a simple, plain and small Hoysala temple of Viṣṇu as Vēṇugopāla,

the image showing poor workmanship. To the north of the Pañchaliṅga temple is a Liṅga temple of Hoysala times and also a tiny temple to its south-east where the old fort gate must have stood.

NUGGIHALLI.

LAKSHMINARASIMHA TEMPLE.

(Pl. V.)

Nuggihalli is a village 12 miles north-east of Channarāyapāṭṭa. It was once a flourishing town as seen from the inscription Ch. 238.

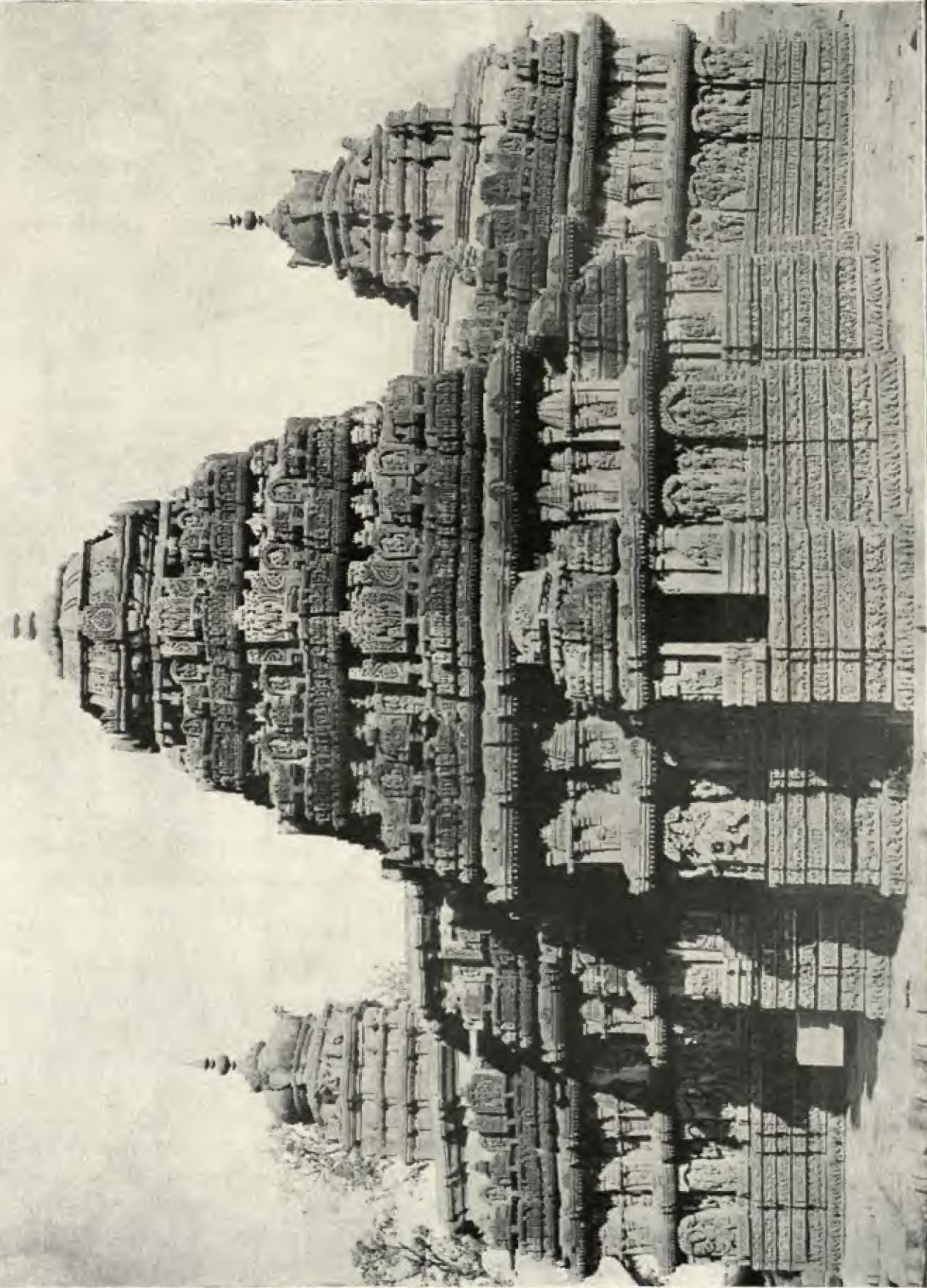
History.

The record states that in the reign of Sōmēśvara Hoy-

saṅga Bommaṇṇa Daṇḍayaka made Nuggihalli into an agrahāra under the name Sōmanāthapura and got installed in śaka 1168 Parābhava and Vijaya or 1246 A.D. the gods Kēśava, Narasiṁha and Gopāla and in 1249 A.D. Kīlaka got installed Sadāśiva. It will thus be seen that the original temple was a Hoysala structure built about 20 years before that of Sōmanāthapur in the T.-Narasipur Taluk. At a later date, very probably during the Vijayanagar period, the present navaraṅga with its square granite pillars was constructed in front of the original porch which has lathe-turned soap-stone pillars and complete eaves. The *hajāra* in front and the pāṭalāṅkāpa with 18 sided high fluted pillars are possibly still later constructions belonging to somewhere about 1700 A.D. The south and north towers are also of about the same date and are of brick and mortar. The temple is generally known as the Lakshminarasimha temple though the main god is Kēśava.

If we omit from our account the later accretions, (see Pl. VI) the original Hoysala temple appears to have had a mahādvāra or

General Description. ‘*upparige*’ of soap-stone supported by plain round pillars. Probably as at Belavādi and elsewhere in front



NUGGEHALLI: LAKSHMINARAYANA TEMPLE WEST VIEW (No. 90)

of the mahādvāra stood the two fine elephants which are now in front of the *hajāra*. The elephants are well carved and a horseman is cantering on either side of the trunk of each. Possibly on either side of the mahādvāra there was a mere prākāra wall which enclosed an oblong courtyard as at Belavādi. In the west part of the courtyard stood a platform about four feet high on which the temple was raised. This Hoysala temple is in size, quality and plan very similar to that of Hosaholalu, the main differences being the following :—

(1) The main cell on its outside is square in plan and is, except for the sukhānāsi and the outer niches, almost of the same size as the other two cells.

(2) The inner *jagali* and extra aṅkāṇa near the navaraṅga are absent, while there is a longish porch functioning as a mukhamāṇṭapa in front of the navaraṅga. Originally only the main cell appears to have had a tower. To make up the balance two recent masonry towers appear to have been built in the Pāllegār days. The want of symmetry between these and the main tower of stone is clearly seen.

(3) The sculptures of this Kēśava temple are of a high order and of the same class as those of Hosaholalu and Sōmanāthapur and are probably the work of Mallitamma and his colleagues, the former having signed his name in all the three places.

The platform is almost of the same plan as the main temple including its pillared porch but it has neither elephants nor images supporting it.

Platform. As usual, around the bottom of the temple wall runs a frieze of elephants which

Elephant Frieze. has nothing remarkable about it. The animals are caparisoned and generally have two exaggeratedly small men riding on the back of each. The animals are shown playing with their trunks, fighting each other or enemies or busy with their trunks. Many of them have heads too small for their size and the frieze is rather over-crowded with the animals.

The exterior of the temple is here divided into 19 faces as in the plan and the most interesting groups are noted :—

Face 5 Elephants wearing armour.

„ 6 Fighting each other.

„ 8 Two elephants with one head. These occur at most corners.

Above the row of elephants is a frieze of horsemen some of whom are cantering forward, others fighting and still others moving slowly

Horsemen Frieze. as in a procession. The animals are poorly proportioned, having longish snouts and short thick set legs.

Face 5 Horses with armour.

„ 15 Lancers charging.

„ 16 Camels with drums.

Next above is a long creeper scroll with lion faces in the corners and buds, flowers and monkeys, birds, deer etc., in the convolutions. The frieze is neatly executed.

Scroll Frieze. Above the scroll a mythological frieze runs round the temple in which only the story of the Bhāgavata is narrated though in great detail.

Mythological Frieze. Face 1. This is now hidden by the additional structure in the Ālvār sannidhi.

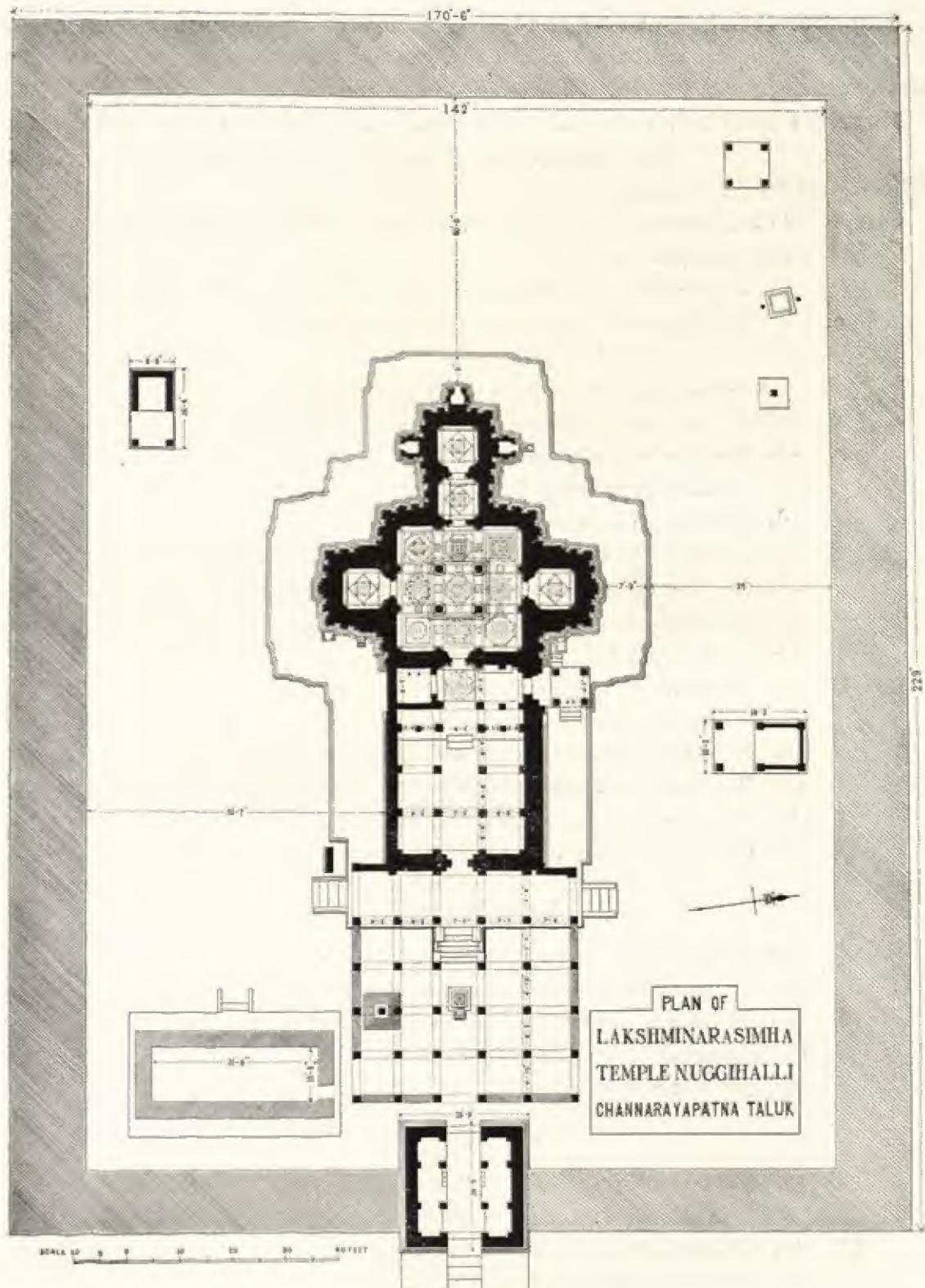
2. (a) An upset cart.
(b) Cowherds take offerings of milk and curds to Śrī Kṛishṇa.
(c) Kṛishṇa shows his open mouth to Yaśodā.
(d) He is scolded by his mother.
3. Cowherds fight with Indra and the Dikpālas.
4. (a) A royal personage falls at the feet of Kṛishṇa.
(b) Kṛishṇa is rocked in a cradle.
(c) Kṛishṇa kills Pūtanī.
(d) Kṛishṇa kills Śakaṭasura.
5. (a) He destroys the twin trees and begs for butter.
(b) He dances when given butter which he shares with a cat.
(c) He steals butter.
(d) He is punished by the Gopīs.
6. (a) He steals butter from carts and from men carrying pots slung (on *addes*) across their shoulders.
(b) He plays with the cattle and Rādhā in the groves.
(c) He plays with the cowherds who bring milk and butter for him.
7. (a) The last scene is repeated in detail.
(b) He plays with the cowherds while watching the animals.

SOUTH NICHE.

8. (a) Kālinga attacks him in the Yamunā and is slain.
(b) The cowherds celebrate Kṛishṇa's victory by dancing
9. (a) and bring shoulder-loads and cart-loads to Kṛishṇa.
(b) Kṛishṇa lifts up the Gōvardhana
(c) and Indra begs pardon.

WEST NICHE.

10. (a) Kṛishṇa plays on the flute, while the cattle, cowherds and even the gods listen and admire and the girls dance.
11. (a) Kṛishṇa teaches philosophy (?) to the Gopīs.
(b) Rāsakrīḍā, the Gopīs dancing with a Kṛishṇa between every two of them.



(P. 20.)

Mysore Archaeological Survey.]

- (c) Kṛishṇa runs away with the clothes of the bathing Gopis and the latter beg for them.
- 12. (a) Kṛishṇa fights Dhēnukāsura.
 (b) Kṛishṇa fights Gardabhāsura.
 (c) He is taken out in procession on a chariot.
- 13. (a) Kṛishṇa slays a rākshasa and is taken in procession with Balarāma, the cattle and cowherds preceding him.
- 14. (a) Yaśodā brings up Kṛishṇa; Domestic scenes like rocking the cradle swung on the tree branches, Yaśodā and the two boys seated playing with a calf, baby Kṛishṇa milching, baby begging for butter etc.
 (b) Akrūra starts with Kṛishṇa and Balarāma in a chariot for Dvāraka.
 (c) Cowherds accompany the chariot with shoulder-loads of milk and butter.
- 15. (a) Kṛishṇa shows viśvarāpa in the Yamunā to Akrūra and others as Paravāsudēva.
 (b) The chariot reaches the gates of Dvāraka.
- 16. (a) The dwarf woman meets Kṛishṇa and is cured.
 (b) The festival of weapons: the latter are worshipped in a manṭapa.
 (c) Kṛishṇa fights the rākshasas.
 (d) Kṛishṇa's coming is reported to Kainsa.
- 17. (a) Kainsa commands his wrestlers to attack and destroy Kṛishṇa.
 (b) Kṛishṇa kills the elephant.
 (c) He slays the wrestlers.
- 18. (a) Kainsa is surprised at the defeat of his wrestlers.
 (b) Kainsa is slain by Śri Kṛishṇa.
- 19. This sculpture is hidden in the wall.

The row of makaras is of the usual type. The animals have no riders.

Makara Frieze.

The swans are well made and are shown in their natural attitudes. In the corners are shown generally two birds beaking one another.

Swans Frieze.

The wall images are of nearly the same size being about 3 feet 3 inches high including the bases and tōraṇas as those at Hosaholalu and Sōmanāthapur and of very nearly the same make.

Large wall Images. The pedestals form a broken frieze of scroll work with padmas, Garuḍas, lion faces, kirtimukhas, etc., interrupting the continuity according to circumstances. The bases are bold and well executed and have perhaps

a better character than the similar ones at the Hoysalēśvara temple at Halebīd. The tōraṇas above the figures are mostly composed of creepers, turned and twisted into beautiful shapes as at Hosaholalu and as on the south cell at Sōmanāthapur. The images have limbs slightly too short and too thick for the height and do not have the light and elegant build of the Bēlūr images since they are in the *navatāla* measure and not *daśatāla*; but they are beautiful and are finely worked. Those on the southern half of the temple were carved by Baichōja of Nandi while those on the north side were made by Mallitamma. Both these sculptors have signed their names in many places. The chief image groups are named hereunder:—

- Face 1. (1) Kalpavriksha.
 (2) Mōhinī with Dakshināmūrti.
 (3) Kēśava; imbedded in the wall.
- 2. (1) Bearded Brahma standing on a fine lotus; to his right is a lady with chāmara.
 (2) Nārāyaṇa—The 24 forms of Vishṇu are finely sculptured in order and most of them have their names inscribed on their pedestals in Kannada characters.
 (3) Naked Mōhinī dancing with Dakshināmūrti on her right; the latter wears a *kullavi* cap, long coat, and sandals and holds dāṇḍa and chakra.
- 3. (1) Dōlōtsava—A two-handed god and goddess, perhaps Krishṇa with consort being swung on a jewelled swing-board hung with ropes from one ornamented beam supported by two plantain trees. From the tree is hanging a bunch of fruits though their stems are more like those of palm trees; monkeys are playing on the tōraṇas.
 (2) Rati and Manmatha—A fine group with a horse-headed musician to their right carrying their betel bags (Plate VII, 2).
 (3) Mādhava with Lakshmi holding bunches of flowers to his left.
 (4) Tāndava-Gaṇapati with 8 hands (tusk, chakra, paraśu, svarga-hasta, śaṅkha, padma, lamba-hasta and apūpa); mouse and musical accompaniments below. To his left is a lady with flowers and bowl. A small later shrine is built over Gaṇeśa and hides the view. It is ugly and should be removed.
- 4. (1) Amaranārāyaṇa or Paravāsudēva seated on Ananta. On pedestal, Kannada inscription: “Sri Ādimūrti dēvaranu Nandiya Baichōja māḍida kaṇḍirē”. Below the god are Garuḍa, Prahlāda and the gods. To his left stands a goddess with kalaśa and chāmara.



1. RAMA, LAKSHMANA, SITA AND HANUMAN (p. 27).



2. RATTI AND MANMATHA p. (24).

- (2) Gōvinda with consort to his right.
- (3) Yōganarasimha with two consorts and Garuḍa and Prahlāda below
- (4) Vishṇu with consort.
- (5) Varadarāja seated in sukhāsana (abhya, chakra, śaṅkha, dāna)
Kannada inscription : Allā! apperumā!.
- 5. (1) Harihara.
- (2) Madhusūdana and his consort ; holds up pāṣa and kalaśa.
- (3) Trivikrama with the river Gaṅgā ; unworked.
- (4) Vāmana receiving gift from Bali, with Śukra protesting (to right of Bali).
- 6. (1) Trivikrama standing with a *Naga-kanyā* holding a jewelled necklace to his left.
- (2) Bhairava with goblin to his left.
- (3) Durgā dancing with skeleton body and 6 hands ; a goblin stands to her right.
- (4) Vishṇu as Vāmana standing.
- (5) Śrīdhara.
- (6) Two monkeys fighting for a fruit.
- 7. (1) Gōvardhanadhāri a fine group with a Kannada inscription on the pedestal : "Hari birida ruvāri giri vajradanda viridaprasadi mastakaśūla rūvari Naniya Baichōjamādida ruvāra śrī śrī śrī." On the tōrana monkeys are playing. To the god's left is a lady admiring her ear-ring in a mirror. (Is it Mōhinī or Lakshmī) ?
- (2) Ugranarasimha with Garuda on left, Lakshmī on right and Prahlāda below.
- (3) Hṛishikēśa--Inscription "Rishi Kesa".
- 8. SOUTH NICHE. (Pl. VIII, 3).
The figures on the niche walls are small but they are included here for continuity.
- (1) Varāha—seated with consorts—inscription "Lokarati 5 ke ondu."
- (2) Inside niche—Durgā in sukhāsana. The niches have one storey only.
- (3) Narasimha—seated.
- 9. (1) Padmanābha—standing.
- (2) Vēṇugopāla—well worked.
- (3) Sūrya with adoring rishis, accompaniments and guards—A Chhāyā on each side and Aruṇa driving the 7 horses on the pedestal.
(Pl. VIII, 2.)
- (4) Dāmōdara.

10.

WEST NICHE.

- (1) Nārāyaṇa seated with consorts.
- (2) Inside niche—Harihara standing (rosary, trident, chakra, bowl).
Here is also kept a small figure of Chāṇḍikēśa.
- (3) Seated goddesses: (a) Pārvatī—(rosary, trident, fruit) inscription—“Rūvāri Mallitammana bāva (?) Bāgiya ruvāri”.
(b) Lakshmī seated (rosary, chakra, śaṅkha, gadā).
(c) Śāradā—seated (rosary, daṇḍa, aṅkuṣa, kalaśa).

11.

- (1) Saṅkarshaṇa—inscription—“Sankarusana.”
- (2) Indra and Śachī on elephant in the Pārijāta battle.
Inscription—Mallitamma.
- (3) Kṛiṣṇa and Satyabhāmā borne by Garuḍa whose left hand holds the pārijāta branch. The gods are not Kaśyapa and Vinatā though they are seated one on each shoulder.
- (4) Vāsudēva.

12.

NORTH NICHE.

- (1) Yōganārāyaṇa with Lakshmī on left (padma, aṅkuṣa, pāśa, padma; Inscription—Lakshmī) and Bhūmī on right (padma, aṅkuṣa, pāśa and kalaśa).
- (2) Inside niche—Śāradā seated.
- (3) Hayagrīva seated (yōgamudrā, rosary, pustaka, phala), with Sarasvatī on left and Gaṇeśa on right.

13.

- (1) Pradyumna.
- (2) Dharaṇī-Varāha.
- (3) Vēnugopāla (Pl. VIII, 1). This image by Mallitamma may be compared with that by Baichōja on face (9). The former appears to be more graceful.
- (4) Garuḍa.

14.

- (1) Aniruddha with the goddess Ushas on left. The latter is dancing holding her two long braided tresses one in each hand. Ushas appears also with Aniruddha in Hosaholalu.
- (2) Halāyudha.
- (3) Purushottama.
- (4) Lakshmī dancing with 8 hands (abhaya, padma, chakra, svarga-hasta, śaṅkha, phala, lamba-hasta, dānahasta).
(On left one drummer, and one with ḍavaṇe on right.)



1. LAKSHMINARASIMHA TEMPLE,
VENUGOPALA (p. 26).



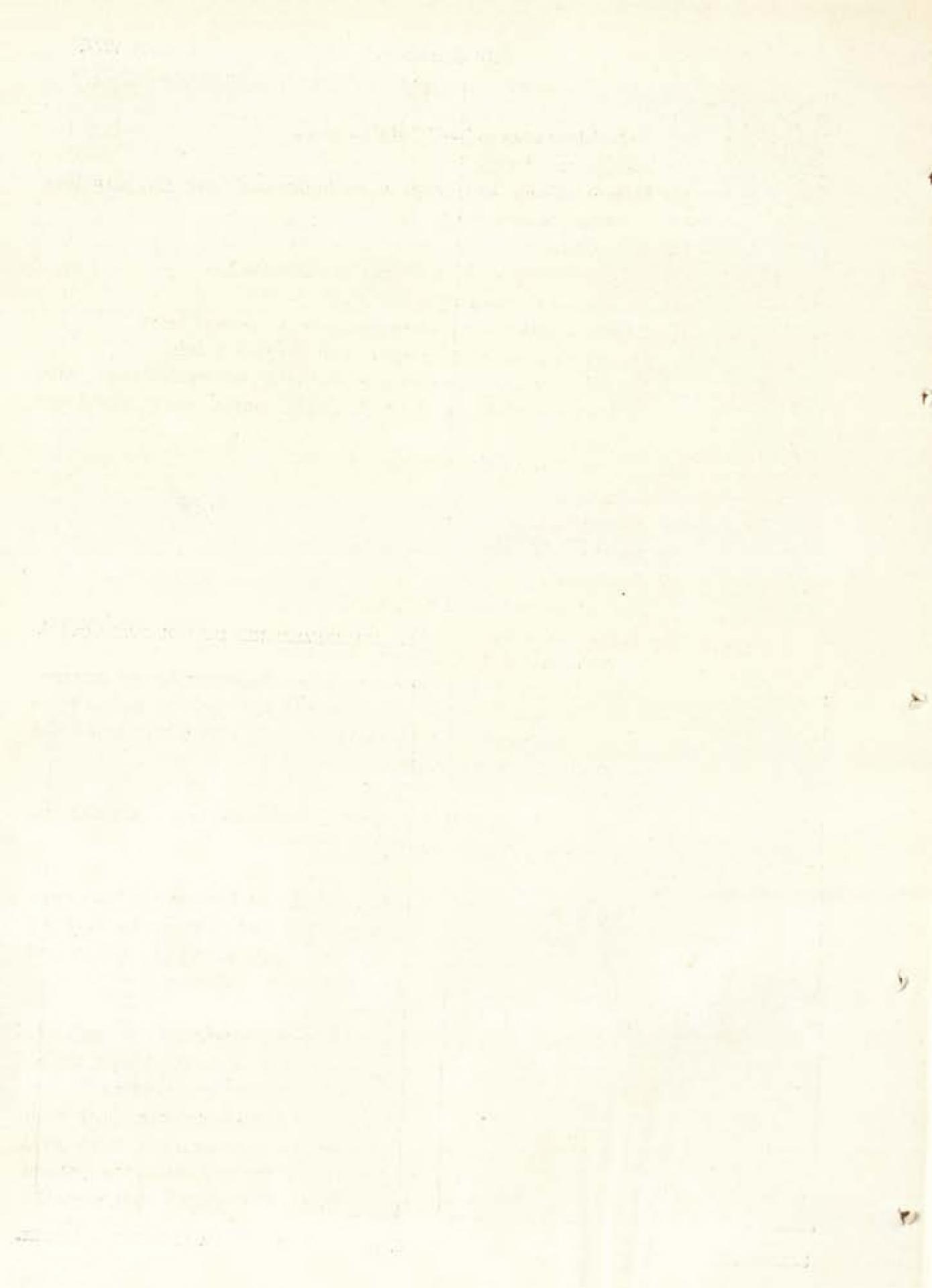
2. LAKSHMINARASIMHA TEMPLE, SURYA (p. 25).



3. LAKSHMINARASIMHA TEMPLE, SOUTH NICHE
(p. 25).



4. DVARAPALA IN THE MANTAPA NEAR KALYANI.



- (5) Mahishāsuramardini—By Mallitamma.
Inscription—Durgī.
- (6) Mōhinī dancing with cobra in her hands and long ringletty hair falling behind her.
- (7) Adhōkshaja.
- 15.** (1) Kāliṅgamardana with a Nāgiṇī on each side.
(2) Narasimha standing with lion head.
(3) Arjuna shooting the matsya-yantra with oil bowl below.
Hanuma-dhvaja and Draupadī with garland to left.
- 16.** (1) Lakshmi or Mōhinī—Goddess standing in samabhaṅga with Dakshināmūrti on right (4 hands—phala, gadā, shield and bowl).
(2) Mōhinī molested by monkey.
(3) Achyuta.
(4) Paraśurāma.
(5) Lakshminārāyaṇa in sukhāsana.
(6) Janārdana.
(7) Mother with child on right hip.
(8) Śāradā dancing (8 hands—rosary, phala, aṅkuṣa, svargahasta, pāṣa, padma, lamba-hasta, pustaka).
- 17.** (1) Hayagrīva with a fallen rākshasa on the pedestal. (8 hands—arrows, gadā, chakra, sword, śaṅkha, shield, bow, padma.) It is a rare figure. On his right is a lady with a long tailed bird perched on her right hand.
(2) Upēndra.
(3) Kōdanḍarāma (Pl. VII, 1) with Lakshmaṇa and Hanumān on right and Sītā on left.
- 18.** (1) Hari.
(2) Two-handed Vishṇu seated in padmāsana holding bowl of sweets in the right hand and kalaṣa in the left; chakra in field on right, śaṅkha on left, the ten avatāras on the tōraṇa and Garuḍa on pedestal. Inscription: Mallitamma.
- 19.** (1) Śrī Krishṇa—Covered with chunām.
(2) Kāmadhēnu with umbrella above, a lady attendant on each side and 5 friezes on pedestal, consisting of elephants, horses, nāgas, kalaṣas and canopies. Kāmadhēnu is a rare sculpture.

Above the large images runs a cornice-like-shaped eaves and ornamented with small kīrtimukhas and beaded pendants. It looks as if this cornice originally marked the first floor, the portion above being the second floor. It is possible that when the

temples came to be constructed of stone, the two floors were reduced to the present miniature size.

Above the cornice is the usual row of pilasters and canopies under which are small seated figures consisting of gods and heavenly beings.

Small Images under Canopies. The more interesting of these are treated here :—

Face. (4) Sūrya with Chhāyā.

(7) Dancing Lakshmi.

(11) to (15) The ten avatāras of Vishṇu and also Mandara-Parvata with Vāsuki as rope.

(16) Anañtaśayana.

Above these small figures is the usual row of turrets with indented square-shaped, star-shaped and multi-turreted plans, but they

Turrets. are not so elaborate as those of Gōvindanahālli and Sōmanāthapura.

The eaves which are of the usual kind have top ornamentations in the shape of kīrtimukhas and groups of figures, some of which are **Eaves.** lions, dancers, monkeys, swans, etc.

Above the eaves is a parapet, more than 4 feet high, made up of rows of larger pilasters whose śikhara and intervening spaces are **Parapet.** ornamented with rows of Yakshas and standing forms of Vishṇu. This parapet covers the sides of the hollow roof, a peep into which can be obtained from a hole above the outer north niche.

As stated already the north and south towers which are of brick and mortar **Tower.** are of the seventeenth century or even later workmanship and have been put in to raise the temple to the dignity of a complete trikūṭāchala but they are out of harmony

with the main tower and are a positive danger since owing to their weight the outer south and north walls have been pushed out of plumb. It would be advisable to remove them at the earliest opportunity. The main tower, though square in plan, is of soap-stone and typically Hoysala in design, being composed of three rows of turrets with a stone śikhara on top surmounted by a stone kalaśa. It has the usual projection over the sukhānāsi and it is possible that on it was formerly a Saṭa group. Its face has a kīrtimukha with Garuḍa in the centre. Below the kīrtimukha is a four-armed Yaksha whose image has been removed from the pedestal, making the sukhānāsi leaky. It should be restored immediately and the joint cement-pointed.

As has been already stated the pāṭālāṅkaṇa, hajāra and outer navarāṅga of **Navaranga.** granite pillars are all of later structures. The porch of the outer navarāṅga, however, is a Hoysala building contemporaneous with the main temple. It has four

round lathe-turned pillars and is remarkable for the absence of *jagali*, and for its complete eaves. Its Bhuvanēśvari or dome has a row of images and lions below with circular rafters. One *añkaṇa* on its south has been converted into the Ālvar's sannidhi in which are now placed late Vijayanagar period images of Rāmānuja and others.

The navaraṅga doorway has an interesting lintel on which is a seated Sarasvatī playing on a vīṇā, instead of the usual Gajalakshmi.

The navarāṅga is of nine *añkaṇas* only without any 'jagali' or doorway *añkaṇa* as at Hosaholalu. Though Gaṇapati and Mahishāsuramardini are placed in its western wall, they have no niches to house them.

Pillars. There are only 4 pillars in the navaraṅga of the round lathe-turned type and they are not so elaborately ornamented as those at Hosaholalu. The wall pilasters however are of the usual indented square shape.

Ceilings. There are 9 ceilings, the more remarkable of which are here named commencing pradakṣiṇa-wise from the navaraṅga doorway:

1. Star-shaped gallery and rafters shaped like a star with twelve points.
2. Similar with obtuse angles.
3. Circular rafters.
4. Rounded Śrichakra pattern with indented corners.
5. Flat roofed with Yaksha panels, and the 8 Dikpālakas below.
6. Square with inset octagon and interlaced band.
7. Star-shaped, with eight points.
8. Circular rafters with Dikpālas below.
9. *Central Ceiling*: Dikpālas below; then lions frieze; then star-shaped gallery; circular rafters above.

South Cell. The south cell has no sukhānāsi and has on the lintel Amaranārāyaṇa. Most of the doorway is covered with chunām which ought to be cleaned. The cell has on a Garuḍa pedestal a fine Vēṇugopāla whose beauty is marred by a thick coating of wax, which ought to be removed. The image is similar to that of Sōmanāthapur, though smaller and less elaborate. Above is a deep padma ceiling.

North Cell. The north cell is similar to the south cell but has on the lintel of the doorway Lakshminarasimha and above the cornice between makaras Yōganarasimha. Inside the cell on a Garuḍa pedestal is Lakshminarasimha seated in sukhāsana. The image is similar to that of Hosaholalu.

The sukanāsi doorway which is covered over with chunām has seated Lakshmī on the lintel and an uncertain figure between two hamsas above the cornice. As in the other cells, here also is a deep padma ceiling. On the main garbhagṛīha

West Cell. doorway the lintel has Lakshminārāyaṇa with Kēśava above the cornice. The main cell which has a small safe room in the west wall has on a Garuḍa pedestal an image of Kēśava, about 4½ feet high, whose beauty also is marred by wax. All the three chief images have the ten avatāras on the tōrapas.

The mahādvāra is a Hoysala structure of soap-stone somewhat altered by more recent additions. It has the plain round pillars of **Mahadvāra.** the Hoysala period.

1. The compound wall is to be repaired and cleared of trees and levelled.
2. The platform is to be reset with slot and cement pointed.
3. The navaraṅga walls and sculptured portions are to be cleaned of chunām and wax, as also the main images.
4. The holes in the walls, especially the one to the north of the central one are to be closed and the roof given a fresh cement coating.
5. The Gaṇeṣa figure in front of the main tower is to be reset.
6. If the engineers find that the north and south towers are too heavy for the walls, these may be removed ; otherwise they may remain.
7. The ground in front of the mahādvāra should be acquired and cleaned.
8. The parapet above the mahādvāra may be removed, opening the main tower to view.
9. The Ālvār sannidhi may be opened up and provided with a door on the south.
10. The inner navaraṅga is very dark. The question of opening the top of the tower projection of the sukanāsi providing with a glass roof without disturbing the Garuḍa panel, may be considered.

SADĀŚIVA TEMPLE.

About 100 yards to the east north-east of the Kēśava temple stands the temple of Sadāśiva consecrated in 1249 A.D. It has the old Hoysala structure intact but extensive additions have been made in the late Vijayanagar and Pāṇḍīgar periods. It probably had an *upparige* facing south which has now disappeared except for two soap-stone elephants now in the front *hajāra*.

The mahādvāra is a tall but towerless granite structure of the late Vijayanagar days, on the doorway and pillars of which are engraved reliefo images of the Pāṇḍīgar builders. The granite pillars of the pāṭalāñkapa are interesting because two of them are composite pillars made up of five long shafts each. There is nothing

remarkable in the mukhamāṇḍapa or in the outer navaraṅga of granite. To the west of the latter a doorway leads to the shrine of Pārvatī, an image of late Vijayanagar or Pāṇḍēgār times.

In the west part of the large outer navaraṅga is however a small porch of one square borne on two pillars of mixed octagon and star shape. This shape however is peculiar to this temple, the garbhagriha itself being built on a similar plan.

The porch has above the rows of Dikpālas, a round Bhuvanēśvarī with circular rafters. On the navaraṅga doorway lintel is a Nandivāhana group. The existence of this doorway which opens southwards shows that the main entrance of the temple was towards the south.

The navaraṅga is one of nine aṅkaṇas only, with a door to the south and another to the east but none to the north. It has four lathe-turned round pillars and its ceilings have Bhuvanēśvaris or domes of varied design. They are noted here beginning from the east doorway clockwise.

1. Flat, with Tāṇḍavēśvara and Dikpālas around.
2. Dikpālas—16 pointed star-shaped gallery and circular rafters.
3. The Dikpālas are wrongly placed starting with Indra in the south ; above, octagonal gallery with circular rafters.
4. Dikpālas, rounded Srī-chakra gallery and similar rafters.
5. Flat—similar to No. I.
6. Square rafters.
7. Dikpālas, star-shaped gallery of eight points and similar rafters.
8. Circular.
9. Dikpālas, mixed octagon and star-shaped gallery and circular rafters.

In the navaraṅga are now placed the following images commencing from the south-east.

1. Sūrya, two-handed, with pedestal and consorts complete.
2. Saptamāṭrikas with Virabhadra and Gaṇeśa but in the place of Chāmundā is Durgā with mongoose as vāhana.
3. Gaṇeśa.
4. Mahiṣāsuramardini.
5. Kumāra on peacock.
6. Kēśava standing.
7. Virabhadra in sukhāsana (sword, trident, drum, bowl).
- 8 and 9. Two nāga stones.

In the centre of the navaraṅga is the *utsava murti* of Sadāśiva standing (abhaya-hasta, paraśu, spear, dāna-hasta), with Gaṇeśa on right and Pārvatī on left. On the pedestal of Sadāśiva is the inscription in Kannada—Gopāla.

The sukhāsana doorway has Tāṇḍava Gaṇapati on the lintel and Śāradā above the cornice. This has nothing remarkable except its deep padma ceiling.

The garbhagriha doorway has seated Lakshmi on the lintel while in the panel of the cornice is Pārvatī.

In the main cell is found a linga of soap stone on a fine pīṭha. They are about three feet high together.

Outside the eastern door is a small porch with doorways opening to north and south as at Basarāl and Arsikere. The jambs have square perforations. The door frame appears to be a later insertion. The ceiling is flat and has nine padmas but it is Hoysala in character.

To the east of the porch, facing west, is a shrine of Nandi with a fine doorway, the jambs of which are perforated. On the lintel is a fine simhalalāṭa between makaras. The walls of the Nandi shrine are provided with pierced screens and the roof is flat with nine padmas. In the shrine is a fine Nandi, more than four feet high, fully decorated in the usual way. It is now coated with oil and wax.

It will thus be seen that the Sadāśiva temple extends from east to west with the main doorway to the south. Its plan is like that of the Basarāl temple in that it has a Nandi manṭapa in front. Like the other temples it had also a high platform which is now just visible above ground. The plan of the garbhagriha is peculiar and unlike that of any other temple. It is an octagon with an obtuse angled star sunk in at each corner and an eight-pointed star-shaped pilaster on the face of each octagon. This kind of outline has not yet been noticed elsewhere in the Mysore State.

The tower (Pl. XIX, 2) which is also completely of soap-stone is peculiar since it is curvilinear in outline with an eight-pointed sikhara on top. On each face of the octagon there are three curvilinear turrets supported on either side by vertical creeper scrolls. On the whole the walls and tower are effective though they have no figured sculptures. The navarāṅga walls, however, are square in plan with a projection in the centre towards the north. On this face, under a canopy, is a seated image, perhaps of Brahma, and the tower over the canopy is also curvilinear and similar in design to the main temple. On the eastern projection in front of the sukhānāsi is a group representing Saṭa fighting the lion. The walls and roof of the temple are of course double and outside the Nandi shrine is a plain parapet of soap-stone.

The main temple fully deserves to be preserved on account of its peculiar plan and curvilinear tower. The compound should be cleared

Conservation. and excavated to a depth of about three feet revealing the platform. The platform pavement should be reset and

cement pointed. The north and south entrances near the Nandi shrine should be opened up, the east doorway of the navarāṅga being provided with a door. The outer navarāṅga should be cleaned and provided with a reset flooring and its doorways on either side of the original porch should be provided with doors. The neighbourhood of the temple should be kept tidy and clean. The towers and roof of the

temple should be cleared of the growing plants. Cement pointing of the tower has been done very unskilfully. It should have been covered with coloured cement. Worship in the temple is often interrupted owing to some disagreement between the archak and the dharmadarśis. The result has been that bats and reptiles have fouled the whole temple. Arrangements should be made for the continuity of worship. It is stated that a large fund belonging to the temple is in the hands of the dharmadarśis. An enquiry may be made and the amount recovered, if possible, since funds are required for repairing the temple.

NADKALASI.

(SAGAR TALUK.)

MALLIKĀRAJUNA TEMPLE.

About five miles to the east-north-east of Sagar, in the jungle, is the village of Nāḍkalasi which has two Hoysala temples. The neighbourhood appears to have been a flourishing town in the Hoysala days. There are a number of vīragals near about as also a Kallumāṭha and other buildings of Ikkēri days.

The two temples are situated side by side both looking northward. The Mallikārjuna temple which is the larger of the two has an open maṇṭapa, a sukhānāsi and a garbhagṛīha, above which there is no tower now.

The outer walls of the garbhagṛīha has nothing peculiar except three plain cornices on the basement and a shallow towered niche on each of the three walls. The eaves have a shallow 'S' form.

The tower which has now disappeared appears to have been similar to the tower of the Sadāśiva temple, *i.e.*, in the form of a stepped pyramid with about five projecting cornices. Nothing more of the old tower remains. It was probably ruined and dismantled in later times.

The open maṇṭapa has a basement ornamented with flowers and turreted pilasters. These turrets are of the stepped pyramid kind with tapering bands bearing floral scrolls receding up, on their faces. Above the row of towers is a slanting railing on the upper edge of which is a long scroll, the interspaces of which bear varied designs like flowers, elephants, swans, monkeys, obscene figures, etc. Between the turrets below are rearing lions.

The maṇṭapa is entered by three passages on either side of each of which must have been formerly an elephant. These animals have disappeared. The maṇṭapa is of the shape of an indented square with an extra aṅkāpa on the north. It is about 35 feet wide and 45 feet long. It is opened on three sides as in the temples of Belavāḍi, Harihar, etc., while its southern side serves the purpose of a navaranga.

Near the south wall are four towered niches containing in order the following images :—

1. The Seven Mothers with their vāhanas on the pedestal ; Vīrabhadra on the right and Gaṇeśa on the left.
2. Gaṇeśa.
3. Mahishāsuramardini—A fine group in the standing posture.
4. The original image of the fourth niche has been lost. In its place now stands a group identified in the Mysore Archaeological Survey Report for 1928 as Umā-mahēśvara. The god stands in tribhaṅga, with the hands thus disposed : abhaya, pāśa (?), bowl, around consort. The consort stands to his left, while behind the deity is a caparisoned horse. A four line Kannada inscription on the pedestal has been copied out. On the girdle of the god is suspended a stone. On the three open sides of the maṇṭapa runs a high stone bench.

The pillars of the maṇṭapa are of two kinds. The 12 pillars of the nave are of the classical lathe-turned and polished Hoysala type. But those forming the outer ring and borne on the bench around are sixteen-sided with deep flutings. There can be little doubt that these two types of pillars have been imitated in the Ikkēri temple. On each of the bell-shaped mouldings of the round pillars are eight fine drawings.

In the northernmost square of the maṇṭapa is found a fine soap-stone Nādi, beautifully polished. Its dew-lap is marked in conventional waves with inscribed outlines.

The ceilings of the temple are all ornamented with rosettes on the lower surfaces, while their sides bear friezes and flowers. The ceilings are all flat and divided into squares, each bearing a lotus. The rafters of the eaves also are ornamented with flowers, while near their edge is a scroll frieze bearing animals, birds, etc.

The doorway of the sukhānāsi, though simple in design, is a well carved piece bearing Gajalakshmi on the lintel. On the upper panel is Tāṇḍavēśvara flanked by Brahma and Gaṇapati on the right, and Viṣṇu and Mahishāsuramardini on the left. Outside each jamb is a pierced stone screen bearing a scroll design, the interspace being occupied by dancers and musicians.

The sukhānāsi has nothing remarkable except that the garbhagṛīha doorway is an ornate piece bearing seven bands of flowers, scrolls and jewels.

The garbhagṛīha is about seven feet square and has a flat linga which is about five feet by three feet. The pilasters of the sukhānāsi and garbhagṛīha are all of the indented square type.

SADĀŚIVA TEMPLE.

About ten yards to the right of the Mallikārjuna temple is the temple of Sadāśiva otherwise known as Billēśvara which is called by the local people as Nīlakanṭhēśvara or Rāmēśvara.

This temple is in outline almost an oblong, since it has in addition to the garbhagṛīha and mukhamanṭapa, a narrow pradakṣiṇā, the sukhānāsi being absent. This plan is rare in Hoysala temples, since the pradakṣiṇā is usually a feature of the Dravidian style¹.

The outer view of the pradakṣiṇā which encloses the navarāṅga is quite plain except for the fact that it rises on a corniced basement. Outside the manṭapa, however, is a row of turreted pilasters above which is a slanting railing. The northern face of the railing has a long row of obscene sculptures of men and women acting sexually in various postures, some natural and others perverse. Above these is an ornamental scroll frieze.

The eaves, ceilings and pillars of this temple are more or less similar to those of the Mallikārjuna temple and on the lower mouldings of three pillars is a long Hoysala inscription.

The manṭapa is entered by a passage flanked by elephants and around the manṭapa on its open side is the usual stone bench. On the south-west of the manṭapa is a single niche containing a well proportioned image of Viṣṇu standing as Mādhava (gadā broken, chakra, śaṅkha, padma) and in the south-east of the navarāṅga is found a broken Gaṇeśa image and near the entrance a damaged bull.

The garbhagṛīha is a plain room with a medium-sized linga.

The most noteworthy feature of the temple is the pradakṣiṇā.

The tower over the garbhagṛīha is of the stepped pyramid kind with a kīrtimukha on each of its four sides and a projection on the north bearing the Sala group. The north kīrtimukha has an inset image of Tāṇḍavēśvara.

HOLE-NARSIPUR.

LAKSHMINARASIMHA TEMPLE.

The Lakshmi-Narasimha temple has a towered mahādvāra, a pāṭālāñkaṇa and several shrines like those of Rāmānuja, the Ālvārs, Āṇḍal, Garuḍa, etc., of the late Nāyak times. Even the outer navarāṅga of the main temple is of the Nāyak period built perhaps by Veṅkaṭappa Nāyaka whose image is kept in the inner navarāṅga. The outer navarāṅga appears to have been constructed with heterogenous materials like an inscription of Perumāl Daṇḍayaka with the corners lopped off, four rounded soap-stone pillars and a number of indented square pilasters. The oldest part of the temple is that composed of the inner navarāṅga and its three cells. The walls of this portion are constructed of granite unlike the usual Hoysala structures. The dvārapālas are of Vijayanagar workmanship. The platform is not ornamented with deep horizontal shadows, and the eaves which have a short 'S' curve with a row

¹For a similar Hoysala temple see Cousens.

of kirtimukhas, remind us of the eaves of the Gaṅga period like those of Chāvunda-rāya Basti at Śravaṇabelagola and the Bhōganaṇdiśvara temple at Nandi. The sukhanāsis have pierced stone windows also, though of a plain design. The granite pillars in the navaraṅga are also of a novel design, having octagonal shafts covered with floral ornamentation and round wheel-shaped mouldings below the capitals. (Pl. XXI, 2). Excluding the three brick towers which are of the late Nāyak period the stone structure below them may date back to the fourteenth century A. D. when some of the Gaṅga features may also have been imitated. The central ceiling of the navaraṅga has a small soap-stone bbuvanēśvari.

Each of the cells is approached by a sukhanāsi of plain design and low height and plain doorways. But the images inside are of Hoysala workmanship. In the south cell is Gopālakṛishṇa, in the north one Lakshminarasimha and in the west one Nārāyaṇa (saṅkha, padma, gadā, chakra).

In the navaraṅga are kept an image of Veṅkaṭappa Nāyaka, a broken Gaṇeśa image of Hoysala workmanship, a seated Vishvaksēna and a Durgā of the Nāyak period and the *utsava-murtis* of copper which are finely made, though comparatively recent.

MOSALE.

About eight miles to the south of Hassan is a large tank to the south-west of which is a rising ground with the village of Mosale round

General Description. about its top. At the west of the rising ground are the twin temples of Nāgēśvara and Channakēśava; they are closely like each other in design having each a garbhagṛīha, a sukhanāsi, a navaraṅga and a frontal porch. Each has a fine stone tower. They both face east, but on closer examination it is revealed that instead of being perfectly parallel their axial lines converge towards the east at an angle of about 5°. In front of the northern or Kēśava temple is a landing to the east of which is the basement of a stone pavilion, now disappearing. Both the temples are almost entirely of soap-stone and are typically Hoysala in character. They are highly ornate and deserve a detailed study.

The only large inscription near the temple is on a stone slab partly buried near the gate which records a grant by Ere Krishṇappa Nāyaka in 1578 A. D. of certain lands for the maintenance of these temples as also of the Āñjanēya and other temples in

History. the village. There are a number of smaller inscriptions in Hoysala characters on the bases of the wall images. But there is no definite evidence of the date or the occasion of the construction of the temples. From the form of the images and the sculptural work we are led to infer that they might belong to about 1250 A. D., particularly because the ceiling designs are as elaborate and differentiated as those

at Hosaholalu and Somanāthapura, unlike the work of the days of Vishnuvardhana and Viraballāla II.

It is evident, however, that the founder of these temples was a believer in the equal importance of Śiva and Vishnu. It is possible that his name might be Nāganāyaka or Nāgaṇya Daṇḍayaka.

NĀGEŚVARA TEMPLE.

The temple appears to have been originally built on a high platform of granite slabs which covered a heavy foundation structure of rough natural stones. These latter are visible around the temple and have given it the stability it has.

Basement. Above the platform is a high basement, 4½' high, with the usual deep-cut lines of shade running between the five rows of cornices. Of the latter, two of the upper ones show roughly shaped square, oblong and cross-shaped mouldings which were evidently meant to be carved in due course with kīrtimukha, makara and kalaśa designs. But the unworked mouldings offer a good contrast to the finely carved sculptures on the walls.

Wall Images. The walls above the basement are elaborately carved with sculptures. On the outer face of the centre of each navarāṅga is a fine niche, now empty. Above each of these the tower is formed by four sets of eaves. The design is interesting.

On the remaining portion of the walls which are cut up into numerous panels by angles edged by pilasters is a row of images about 2' in height. A large number of these are placed under canopies borne on single or double pilasters and surmounted by turrets which have an endless variety of design. Some of these are noticed along with the images. Many other images are placed under tōrapas above which rise up bands of scroll work similar to those in the walls of Amṛitāpura.

The images of the walls of the Nāgeśvara temple are illustrative to a large extent of Śaiya and Śākta iconography. A number of the images bear their names in Kannada on their pedestals and would have been more useful for iconographical study, had they not been so damaged and worn away as they now are. The chief images are named hereunder commencing from the south side of the porch.

East face.—

2. Durgā (?) seated with eight arms (broken) and a serpent below.
3. Durgā standing.
4. Śiva standing, holding, serpent and trident. Two other arms broken.
On pedestal inscription ನಂತಾ : Nanṭha.

South face.—

5. Śiva standing (broken) drum, trident, ardhachandrahasta. On pedestal inscription : ଦକ୍ଷିନ ଦେଶପାଳକ ଦକ୍ଷିନା ଦେଶପାଳକ.
6. Consort of 5—damaged.
7. Eight-armed goddess—seated with buffalo to left.
- 8, 9, 10, 11. Śakti images damaged.
- 12, 13. Sala groups supporting south niche.
14. Śriyā dēvī: Goddess with elephant. Inscription ଶ୍ରୀୟା ଦେଵି Śriyādēvi.
15. Goddess with Garuḍa. Inscription ଲକ୍ଷ୍ମୀ ଦେଵି Lakshmi Dēvi.
- 16, 17. Lady attendants.
18. Seated Kaumārī with peacock and kalaśa.
19. Standing Gaurī (rosary, pāśa, sarpa, padma) Inscription : ଗୌରୀ Gaurī.
20. Māheśvari—seated with Nañdi (rosary, pāśa, drum and dāna). Inscription : (ମହେ) ସର୍ବ [Mahē] svari.
21. Seated goddess with cobra below (chinmudrā, padma, padma, abhaya).
22. Standing Manōharī (abhaya, javelin, death's head mace, kalaśa) Inscription : ମନୋହରୀ Manōhari.
23. Durgā as Rākshasī—seated with eight arms and kalaśa to right and lion to left.
24. Śakti as Vaishṇavī—damaged.
25. Male attendant, standing with folded hands.
26. Damaged.
27. Durgā (damaged) with bhakta to right and lion to left.
28. Durgā standing with sword, spear, pāśa, bowl—(broken).
29. Śiva standing as Vajrabhūta (javelin, trident, drum, broken). Inscription : ବଜ୍ରଭୂତ ବଜ୍ରଭୂତ—Pl. IX, 2.
- 30, 31, 32. Ladies—Damaged.
33. Three-headed beardless Brahma—(damaged). Inscription : ବ୍ରାହ୍ମା Brahma.
34. Three-headed Sarasvatī—standing.
35. Lady attendant, with chāmara
36. Durgā standing as Śāradā (chinmudrā, trident, drum and book).
37. Chitrasēna, damaged. Inscription : ଚିତ୍ରସେନ Chitrasēna.

West face.—

38. Standing Mahākanṭha (sword, drum, broken, broken). Inscription : ମହାକଞ୍ଚା Mahākanṭha.
39. Standing goddess (broken, pāśa, ankuṣa, phala).
40. Lady attendant.
41. Durgā seated (rosary, drum, trident, dāna).
42. Sadāśivamūrti seated in padmāsana with three heads in a row and another



1. CHANNAKESAVA TEMPLE: NORTH WALL (p. 43).



2. NAGESVARA TEMPLE: VAJRABHUTA (p. 38).



3. NAGESVARA TEMPLE: SADASIVA (p. 39).



in front of the kirīṭa, and a cobra above. Ten arms broken. Below, inscription : सदाशिवमूर्ति Sadāśivamūrti (Pl. IX, 3).

43. Lakshmi seated with elephant (damaged).
44. Lady attendant.
45. Disappeared.
46. Śiva standing as Gambhira (mace-broken, javelin, drum, abhaya.)

North face.—

47. Harihara with drum and chakra. The other two arms are broken.
48. Consort of No. 47.
- 49, 50, 51, 52, 53. Seated Nārāyaṇa in sukhāsana (Inscription : Nārāyaṇa नारायण) with Śri (Inscription : Sriyādēvi श्रीयादेव) and a chauri-bearer to right and Bhū (Inscription : Bhūmidēvi भूमिदेव) and chauri-bearer to left.
54. Standing Vaishṇavī (padma, chakra, śaṅkha, phala) damaged.
55. Śiva standing as Chitradhara (broken, trident, drum, abhaya) Inscription : Chitradhara चित्रधर.
56. Goddess (broken).
57. Pārvatī seated (broken, goad, pāśa, phala).
58. Goddess (broken).
59. Garuḍa kneeling with folded hands.

West face.—

60. Standing Durgā, with bowl and bell ; the other two arms (left) broken.
61. Seated Chakrēśvarī, six-armed (chinmudrā (?) broken chakra, broken, broken).
62. Standing Durgā (phala, javelin, drum, padma.)
63. Śiva seated (rosary, trident, drum, broken.)

North face.—

64. Three-headed seated goddess (rosary, broken, broken, pāśa (?))
65. Durgā seated (rosary, trident, drum, bowl).
66. Seated goddess (rosary, mace, javelin, phala).
67. Vaishṇavī (śaṅkha, padma, gadā and chakra).
68. Śiva standing (abhaya, trident, drum, phala).
69. Male attendant standing with mace in right hand.
70. Lady with chāmara.
71. North niche supported by a Sala group on each side.
72. Lady attendant.
73. Male attendant with abhaya and mace.
74. Goddess with rosary and drum ; remaining two hands broken.

- 75. Varāha damaged.
- 76. Goddess seated in padmāsana. (Vajra, goad, pāśa and phala).
- 77. Goddess seated (vajra, trident, broken, bowl).
- 78. Goddess standing, arms broken.

East face.—

79. Śiva standing as Mahākāla (rosary, drum, trident, phala). Inscription : Mahākāla महाकाल.

- 80, 81, 82. Broken.

OTHER WALL SCULPTURES.

South face.—

Above Śrī dēvī, etc : vertical scroll bands.

Above Vajrabhūta : tower in North Indian style.

Above Sadāśivamūrti : tower with eight tapering bands, three of which are visible.

Above Chitradhara, north face : tower in North Indian style with ornamental tapering band.

Above the wall is a row of eaves hollowed out inside and with unworked central and corner mouldings. On the south-east and elsewhere figures of monkeys, etc., are carved out in various attitudes.

Eaves and Parapet. The parapet is composed of four tiers of sculptures which contain swans, Saṭa groups, makara faces, lions, indecent figures, dancers, etc. The top tier has numerous interesting images like various forms of Śiva, Vishṇu and Dēvī. Some of these are Tāṇḍavēśvara, Gajāsuramardana, Gaṇeśa, Yōgānarasimha, etc.

The stone tower which is an indented square in plan has four sculptured rows rising one above the other, the central panels of which contain various forms of Śiva. On top is a fine stone kalaśa with jewelled and beaded work. The tower has a projection over the sukhānāsi above which is a fine large Saṭa group. The front panel, facing east, contains a group of Tāṇḍavēśvara.

Tower. The front porch of the Nāgēśvara temple is much damaged. On its basement are: first, a row of soldiers and indecent figures; then, a frieze of kirtimukhas; thirdly, scroll bands; and fourthly, a slanting railing with the panels containing images of dancers, musicians and couples.

Two pillars of the rounded lathe-turned type support the roof and are flanked by the usual stone-benches. The ceiling which is an octagon surmounted by a square with a flat slab above has the eight Dikpālakas and musicians with dancing Śiva in the centre.

The navaraṅga doorway whose jambs have dvārapālas supported by chāmara-bearing attendants on the walls has the usual vertical, floral and scroll bands with Umāmahēśvara on the lintel.

Navaranga. The navaraṅga is a hall, about 20' square of nine āṅkaṇas in the western part of which are six fine niches with towers above them. They contain in order clockwise:

1. A Saptamātṛikā panel. The images are beautifully carved and finely finished with vāhanas and tōraṇas. Virabhadra with vīṇā sits to the right and Gaṇeśa to the left.

2. Śāradā, seated (rosary, goad, pāśa, book). Fine image, though covered over with oil.

3. Gaṇeśa.

4. Mahishāsuramardini—a beautiful group showing the goddess with eight hands standing and spearing the demon (sword, trident, chakra, arrow, śankha, buckler, bowl, holding demon's hair). The goddess' nose and mouth are slightly damaged.

5. A liṅga placed where perhaps a Sūrya image originally stood.

6. Standing Kēśava—a beautiful image.

In the centre of the navaraṅga is a well-carved bull.

The ceilings are from the east clockwise :—

Ceilings.

1. Three concentric circles.

2. Two concentric octagons.

3. Three concentric squares.

4. Two concentric Śrī-chakras with rounded alternate angles.

5. Three concentric rows of horse-shoes similar to Kubatur ceiling.

6. Three concentric squares.

7. Three concentric circles.

8. Two concentric eight-rayed stars.

9. Central ceiling. The lower part of it has sculptures of Śaiva images, dancers and musicians, and Sala groups, while above are four concentric rows of horse-shoes with angles as alternate petals.

The sukhānāsi doorway whose jambs have perforated screens with Manmatha and Rati below has an Umāmahēśvara group much covered with chunām above the lintel. The sukhānāsi itself is plain but for a flat ceiling with Tāṇḍava-Gaṇapati surrounded by nine padmas.

The garbhagṛīha doorway which is well carved with floral bands is also covered with chunam and has Gajalakshmī on the lintel. Inside the garbhagṛīha is a medium-sized liṅga with a flat head.

CHANNAKEŚAVA TEMPLE.

The Channakēśava temple is very similar to the Nāgēśvara temple and does not require a repetition of the description. Such features and details as are different are noted hereunder :—

Platform and basement.—Similar to the Nāgēśvara temple except for the landing and the basement of the front pavilion.

Wall images.—In this temple these images are mostly Vaishnava. They are in order from the south of the east doorway:

- 1, 2. Rati and Manmatha.
3. Garuḍa.
4. Kēśava.
5. Saṅkarshaṇa.
6. Bhūdēvi ready to garland Varāha.
7. Dharaṇī-Varāha.
8. Kāliṅgamardana.
9. Lady with garland, perhaps Rādhā.
10. Vēṇugopāla.
11. Lady with chāmara.
12. Empty niche with a lion slaying an elephant on either side.
13. Lady with chāmara.
14. Prahlāda with flowers.
15. Ugranarasimha.
16. Garuḍa damaged.
17. Janārdana.
18. Lady with chāmara.
19. Seated Mādhava, gadā broken.
20. Śrī Kṛishṇa, seated (śankha, gadā, padma, chakra).
21. Lady with chāmara.
22. Gōvardhanadhāri.
23. Standing Vishṇu with two arms broken (Kēśava)?
24. Garuḍa.
- 25, 26. Dakṣiṇāmūrti admiring dancing Mōhini.
- 27, 28, 29. Vishṇu standing (two arms broken) with Garuḍa to right and Lakshmi to left.
- 30, 31, 32, 33, 34. Yōgānarasimha with Śrī and an attendant to right and Bhū and an attendant to left.
35. Hanumān grinning backward.
36. Aniruddha standing.
37. Mādhava standing.

38. Garuḍa.
- 39, 40, 41, 42, 43. Viṣṇu seated as Varadarāja with a consort and an attendant on each side.
44. Garuḍa.
45. Mādhava seated.
46. Śridhara seated.
47. Garuda.
- 48, 49, 50, 51, 52. Nārāyaṇa, seated with a consort and an attendant on each side (Pl. IX, I).
53. Disappeared.
54. Mādhava, standing.
- 55, 56, 57. Gōvinda, seated with an attendant on each side.
58. Garuḍa.
- 59, 60, 61. Saṅkarshaṇa with two consorts, one on either side.
62. Trivikrama.
63. Bali and Vāmana.
64. Garuḍa.
65. Hari, seated.
- 66, 67. Dakṣināmūrti and Mōhini.
68. Achyuta, standing.
69. North niche with a female attendant on each side.
- 70, 71, 72. Damaged.
73. Pārvatī, seated (damaged).
74. Brahma (damaged).
75. Lakshminārāyaṇa, seated.
76. Janārdana.
77. Lakṣmī (damaged).
78. Kāliṅgamardana (damaged).
79. Vāmana (damaged).

Eaves.—Similar to Nāgēśvara.

Parapet.—Similar to Nāgēśvara except that most of the chief images are Vaishṇava, though Bhairava and other Śaiva images also appear here and there.

Tower.—Similar to Nāgēśvara with Vaishṇava images.

Porch.—This is also similar to the one in the Nāgēśvara temple except for the ceiling design which is an octagon with inset circle.

Navarāṅga.—The navarāṅga doorway has an unfinished lintel. The tops of the navarāṅga niches have a different design, there being sets of three or five towers instead of the single ones. The images contained in them are: Lakshminārāyaṇa, seated (Aniruddha); Sarasvatī, seated—the face is beautiful;

Ganēśa; Lakshmi, standing with four arms (padma, chakra, śaṅkha, phala); Lakshmi seated with four arms (pāśa, śaṅkha, chakra, kalaśa); Yōgānarasimha.

Ceilings.—From the east clockwise:—

1. Concentric circles.
2. Concentric sixteen stars, fine effect.
3. Concentric octagons.
4. Concentric Śrīchakras.
5. Concentric octagons.
6. Concentric squares with fine ribbed effect.
7. Concentric eight-pointed stars.
8. Concentric octagons.
9. Central ceiling. Three concentric rows of horse-shoe arches with a central padma and pendant. Fine design.

Sukhanāsi.—The jambs have below the perforated screens, instead of the dvārapālas, boys blowing conches with ladies waving chāmaras behind them. Above the lintel is Vishṇu seated as Trivikrama. The sukanāsi ceiling is flat and has Ugranarasimha with dancers around him.

Garbhagriha.—In the garbhagriha under a shallow lotus bhuvanēśvari and on a Garuḍa pedestal stands a fine image of Kēśava, about 6' high, with tōraṇa.

✓ The god is supported by a consort on each side and stands under a tōraṇa which has the usual ten avatāras of Vishṇu. Of these Buddha is seated naked in yōgāsana, while Kalki rides a horse, sword and buckler in hand. The image is on the whole a good piece of sculpture.

1. The earth around the temple should be excavated and brought to a level with the stone platform below the basement, the extra

Conservation Note. earth being thrown into the pit on the north and the low ground on the south.

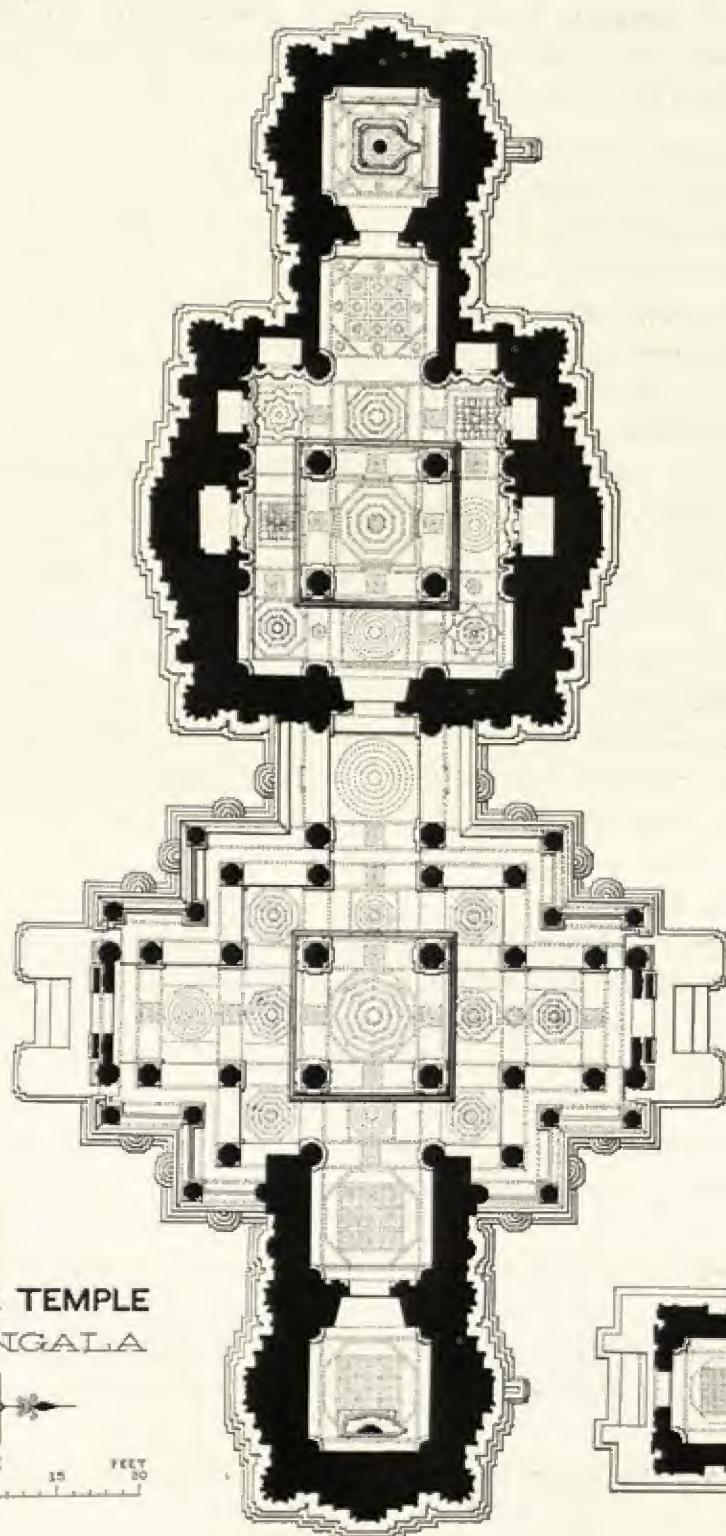
2. The compound should be extended symmetrically on all sides, particularly on the north and a compound wall put up with a gate in the middle on the east.

3. The chunām coating of the sculptures should be carefully scraped and removed.

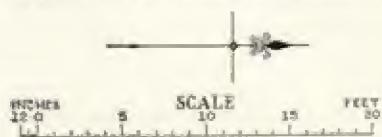
4. The roof of the Nāgēśvara temple is badly damaged and should be repaired so that water does not enter the hollows between the double roofs and the double walls.

5. The front porch of the Nāgēśvara temple should be reset since it is bending forward.

6. The side walls of the navaraṅgas of both the temples appear to be inclining forward and going out of plumb. This is indicated by fissures adjoining the



BÛCHÊSVARA TEMPLE
KORAVANGALA



(P. 45.)

sukhanāśi doorways. These walls should be carefully examined by the D.P.W. and if no other improvement is possible they may be supported with stone pillar buttresses. The latter would no doubt be ugly but may be put in if the walls are in danger of falling.

7. The road leading to the temple may be cleared and connected with the main Hassan-Holenarsipur road so as to allow the cars and busses of visitors to approach the temple.

KORAVANGALA.

(HASSAN TALUK).

BÜCHÉŚVARA TEMPLE.

The village of Kōravangala which is situated in the midst of a sandy high land, six miles to the north of Hassan, has three temples of the Hoysala period, the largest of which is the Büchēśvara temple. The latter is a fine building in a good state

General Description. of preservation and consists of a towered garbhagṛīha, a noble sukhānāśi, a navaraṅga, a mukhamāṇṭapa connected to the main shrine by a porch and a Sūrya shrine to the east of the mukhamāṇṭapa. (Pl. X.) Thus the building contains all the elements of a well-developed Hoysala temple. The shrines are squarish in plan while the māṇṭapa is an indented square. The temple is very ornate; its sculptural work closely resembles that of Mosale.

There are several inscriptions in the village. But E. C. V. Hn. 71 which is set up prominently to the south-east of the temple is the one which is concerned most with the temple. It mentions how Büchirāja (colloquial for Bhūtanātha rāja), a

Brahman officer belonging to a family in the hereditary service of the Hoysala king Narasimha I, got it constructed and consecrated in 1173 A. D. in commemoration of the coronation of Ballāla II. This officer was the youngest brother of a large family whose other members constructed the other temples in the place. The Bhairava temple on the north-east is perhaps a later construction, though also of the Hoysala period. The temple is now very nearly as it was at the time of construction and has not been tramelled and marred by later structures.

The walls of the main temple and the Sūrya shrine are very similar in structure and may be dealt with together. The height on

Basement of Shrines. which the present temple stands suggests the view that it is constructed on a high platform now concealed in the ground. Above the platform is a basement of the usual five cornices, two of which bear square, cross-like, etc., mouldings unworked like those at Mosale.

Above the basement is a row of sculptured figures standing as at Mosale and Jinanāthapura under turreted canopies borne on one or two pilasters, all under vertical scroll bands. The towers are of the usual varied shapes, though they are perhaps less elaborate than those at Mosale and Sōmanāthapur. The images are about 15 to 18 inches long and have a tendency to be shortish and wanting in slimness. The more important of them are noticed hereunder commencing from the south of the main navaraṅga doorway and running clockwise:—

East Face.

1. Sarasvatī standing (rosary, goad, pāśa, pustaka).
2. Gaṇeśa dancing, with mouse on pedestal.
3. Arjuna shooting the fish target. (Pl. XI, 4.)
4. Pārvatī standing (drum, trident, goad, pāśa).

South Face.

5. Bhairava.
- 6, 7. Hiranyakaśipu orders his soldiers to chastise Prahlāda. (Pl. XI, 3.)
Kannaḍa inscription ಪ್ರಾಂಡ್ರಾ [?P] pra droja [?Ka].
- 8, 9, 10. Prahlāda is tortured with fire, elephants, ropes (?), cobras.
11. Narasimha appears to Hiranyakaśipu in a pillar.
12. Ugranarasimha slays Hiranyakaśipu and is flanked by Lakshmi and Prahlāda.
- 13, 14, 15. Musicians celebrate Narasimha's victory.
16. Bhairava.
17. Kāpālika.
18. Dēvī with padma and kalaśa.
19. Gajāsuramardana, dancing.

West Face.

20. Śvētavarāha trampling on demon.
21. Lakshmi standing.
22. Sūrya.
23. Mōhinī dancing, molested by monkey.

South Face.

- 24, 25, 26. Trivikrama with Śrī and Bbū.
- 27, 28, 29. Kōdandarāma with Lakshmaṇa and Hanumān.
- 30, 31, 32, 33. Umāmahēśvara (Pl. XII, 1) seated supported by Brahma with Sāradā on right and Kēśava on left.
34. Durgā with sword and kalaśa.
35. Śiva standing as Dakhiṇāmūrti (rosary, pāśa, phala and pustaka).



1. SARASVATI (p. 50).



2. GANAPATI (p. 50).



3. PRAHLADA AND HIRANYAKASIPU (p. 46).



4. ARJUNA SHOOTING AT THE FISH (p. 46).



West Face.

- 36, 37. Standing god and goddess (damaged)—Manmatha and Rati (?).
- 38. Couple at love—kissing.
- 39, 40, 41. Dharaṇī-Varāha with consorts.
- 42. Dakṣināmūrti with long coat and discus.
- 43. God standing—damaged.
- 44. Śiva standing (rosary, trident, drum, phala).
- 45. Similar to 44.
- 46. Sarasvatī—standing (phala, rosary, kalaśa and pustaka).
- 47. Sarasvatī—standing (vīṇā played by two hands. In the other two hands, rosary and pustaka).
- 48, 49, 50. Tāṇḍavēśvara with Dēvī to right and drummer to left.
- 51. Damaged.
- 52. Goddess with padma and phala.
- 53. Damaged.
- 54. Conjugal couple indecent.
- 55. Mōhinī dancing.
- 56. Dēvī dancing, drum in right hand and bowl in left.
- 57. Lady with pet parrot perched on left hand and fruits in right.
- 58. Kāli as Kāpālikā—naked.
- 59, 60. Pradyumna with Lakshmī.

North Face.

- 61. Anaṅtaśayana with Brahma springing from navel.
- 62. Kāliṅgamardana.
- 63. Vēṇugopāla.
- 64. Kṛishṇa as Navanitachōra.
- 65. Nāga and Nāginī with tails entwined.
- 66. Vāmana receiving gift from Bali.
- 67. Trivikrama with right leg lifted to Brahma-loka and the river Gaṅgā flowing down.
- 68. Rāvaṇa lifting Kailāsa—Fine tower above.
- 69, 70. Mōhinī dancing with Dakṣināmūrti admiring.
- 71. Bhairava.
- 72, 73, 74. Gōvardhanadhāri with Garuḍa to left and Lakshmī to right.
- 75. Umāmahēśvara as Nandivāhana.

East Face.

- 76. Bhairava.
- 77. Vīrabhadra with mace in right hand.
- 78. Shaṇmukha with peacock on pedestal.
- 79. Mahiṣasuramardini.

WALL OF SŪRYA SHRINE.

North Face.

80. Goddess standing holding padma.
81. Mōhinī molested by monkey.
82. Sarasvatī (damaged).
83. Śiva standing (damaged). Many of these figures are unfinished.
84. Lady feeding parrot.
- 85, 86, 87, 88, 89. Durgā dancing—flanked by musicians.
90. Lady with cymbals.
91. Chandra—standing.

East Face.

92. Sūrya standing.
93. Lady with chāmara.
- 94, 95, 96, 97, 98. Gaṇeśa dancing with musicians accompanying (Pl. XI, 2).
99. Lady with padma and phala.
100. Sūrya.

South Face.

101. Sūrya with seven horses on pedestal.
102. Manmatha.
103. Gajēndramōksha. Immersed in water sits a yōgi. Above him in water is a crocodile holding fast to the hind leg of an elephant which offers a lotus with its lifted trunk to Vishṇu. Above: Vishnu riding on Garuḍa strikes the crocodile with his discus and releases the imprisoned angel.
- 104, 105, 106. Umāmahēśvara in sukhāsana with attendants.
107. Chain of destruction—A gaṇḍabhēruṇḍa carries off a śarabha which holds a lion which holds an elephant in whose trunk is held a python which has half swallowed a deer. The whole chain hangs in the air while a sanyāsi and a boy look up in amazement.
- 108, 109, 110. Two-handed god with lady attendants.
- 111, 112. Mōhinī and Dakshināmūrti—damaged.

All round the temple including the maṇṭapa runs a row of eaves projecting about 18," highly arched inside and with no imitation of wood-work below.

Eaves and Parapet. The parapet which perhaps stood originally above it is now represented over the maṇṭapa and the Sūrya shrine only by a single cornice bearing the toothed ornamentation. But over the main temple the full parapet is standing with its row of sculptured lions, Saṭa group, makara faces, and kings in court below, and its top row of kīrtimukhas and tōraṇas sculptured with the figures of Yakshas, Bhairavas, Mōhinīs, etc. The more impor-

tant of these figures are on the south, Yōgānarasimha, and on the north, Umāmahēśvara.

Tower. The tower of soap-stone is similar to those at Mosaṭe and is made up of four tiers of turrets bearing numerous sculptures like those of the parapet. On its north is a panel showing Indra on the Airāvata. Over the eastern projection of the tower is a fine large Saṭa group and on its east face the usual Tāṇḍavēśvara.

Mantapa Basement. The mukhamāṇṭapa has an ornate base of several cornices with attached turreted canopies housing Yakshas. One of the cornices has a creeper scroll, while above them is the usual row of turreted, eight-pointed, star-shaped pilasters with lions above and sculptured images, musicians, dancers, ladies, gods and goddesses in the interspaces. The slanting railings above have unsculptured panels.

Entrances. The entrances to the māṇṭapa and especially the south one have an imposing appearance being supported by a soap-stone elephant, a dvārapāla and a chāmaradhāriṇī on each side. The last named images have behind them eight-pointed, star-shaped pillars with floral scroll bands running up vertically against the indented angles. These pillars, though small, are similar in design to the Mōhinī pillar at Bēlūr and to the front pillars of the smaller temple at Pushpagiri. The north doorway with similar designs has now lost its elephants.

Mantapa : Inside. The māṇṭapa which is an indented square shape in plan has its central aṅkāṇa surrounded by eight smaller aṅkāṇas. From these four single aṅkāṇas extend east, south, west and north, while all around excluding where the passages exist runs a stone bench with a slanting railing at its back and floral and pilaster ornamentation on its inner face. The extra aṅkāṇa on the east serves as an open sukhāṇasi for the Sūrya shrine and the one on the west as a porch to the main temple.

Pillars. The pillars which are of three different sizes are all of the bell-shaped lathe-turned type. The only exceptions are the banded star-shaped pillars supporting the north and south entrances to the māṇṭapa.

Ceilings. The ceilings, which are all deep domes have an interesting variety of design mostly without figure sculpture. Their corner stones have deeply carved lion faces, while their sides have ornamental beaded work and pendants. Some of the chief domes may here be mentioned commencing from the centre proceeding eastward and running clockwise, on the first circle and then on the second.

1. Central: Three concentric navagons with large pendant.
- 2 to 9. Concentric circles, navagons or septagons.

10. Flat ceiling.
11. Near south entrance—concentric circle.
12. Porch-ceiling—concentric circles of horse-shoe arches.

The Sūrya shrine is a part of the original structure which is entered by an unfinished doorway. The dvārapālas who bear in addition to lotuses and maces the bow and arrow (right) and the goad and musala (left) are unique. The Sūrya shrine ceiling is

Surya Shrine. flat with a hamsa in the centre. The image of Sūrya stands about 6' high from the ground. It stands upon a pedestal with Aruṇa and his seven horses. It is a finely worked image, well proportioned and fully ornamented. Its two hands hold padmas. On each side of it is a Chhāyā shooting arrows, while on the tōraṇa are seated the twelve Ādityas.

The navaraṅga is entered by a doorway which has Śaiva dvārapālas below, floral and scroll bands and pilasters on the jambs, Gajalak-

Main Shrine : shmī on the lintel and five turrets above the eaves-like cornice. The navaranga which is about 20' × 20' in area **Navaranga : Pillars,** is a hall of nine squares, which has six wall niches as at Ceilings. Mosale. Of these the three on the north have lost their original images, while those on the south preserve the finely carved original figures in this order :

1. The Saptamāṭrikās with vāhanas below, tōraṇas above, Vīrabhadra to right and Gaṇeśa to left. It is a fine piece, inferior only to the one at Mosale;
2. Sarasvatī (Pl. XI, 1) seated with rosary, goad, pāśa and pustaka—a beautiful image;
3. Gaṇeśa (Pl. XI, 2) fine figure ; the head is very natural.

The four pillars of the navaraṅga are of the usual bell-shaped lathe-turned type, with nothing remarkable about them.

The ceilings, however, are all dome-shaped and interesting. They are :—

1. Central—above the eight Dikpālakas is a gallery with unsculptured panels, the dome being supported by three rows of concentric octagons;
2. Near east door : Concentric circles.
3. Octagons.
4. Square within square.
5. Srichakra.
6. Octagons.
7. Squares.
8. Concentric horse-shoe circles.
9. Star-shaped gallery with octagon above.

The sukhānāsi is open on the east and has a flat ceiling of padmas. The garbhagṛīha doorway is similar to the navarāṅga doorway, but with unsculptured vertical bands. The garbhagṛīha ($8' \times 8'$) has nothing remarkable about it and contains a black flat-headed linga which rises about 3' from the ground.

Sukhanasi and Garbhagṛīha. On the whole the similarity between the work at Kōravaṅgala and that of Mosale is so great that it is difficult to escape the conclusion that their designer was the same person.

In the north-east corner of the compound of the Būchēśvara temple is a soap-stone shrine of Bhairava with a small sukhānāsi and garbhagṛīha. It is also a definitely Hoysala structure, though the outer walls are plain. The image of Bhairava which stands about $5\frac{1}{2}'$ from the ground shows the god holding sword, trident, drum, and bowl with head, and treading upon a beheaded victim, while the attendant goblins accompany with weird music and a dog licks the blood dripping from the severed head. Its face is now damaged, but it is a tolerably good image.

Bhairava Shrine. 1. The building has been recently conserved. A few improvements may, however, be suggested. The houses on the south should be acquired and the compound extended, with a gateway from the east or south-east leading directly from the road.

2. The railing stones of this temple which are lying about near the tank and elsewhere may be restored to their original positions and a good lamp may be provided for use in the navarāṅga.

3. The Village Panchayet may be encouraged to make a park in the ground between the Būchēśvara and the Nāgēśvara temples to the east of the tank and the cart-track connecting with the high road may be improved and made useful for cars.

4. The pond to the north-east of the Gōvindēśvara temple which appears to be the only source for the supply of drinking water to the village may be rebuilt with the ancient stones lying about it.

5. The sculptured pieces thrown about in various parts of the village may be collected and stored in the Būchēśvara temple compound.

NĀGĒŚVARA AND GŌVINDEŚVARA TEMPLES.

The Būchēśvara temple appears to have developed several elements which were already found in the Nāgēśvara and Gōvindēśvara temples which had been built a few years previously. Both these temples are rather small in size and though ornate, they are much plainer than the Būchēśvara temple. They are now

in a state of advanced ruin and it is doubtful whether anything could be done to save them. Two porched doorways with inside verandahs lead us into the compound in which the two temples are situated almost like twin temples. (See Pl. XII, 2 and 3.) But their designs are different. The Nāgēśvara temple has a garbhagṛīha, an open sukhānāsi, and a navaraṅga of nine aṅkaṇas, the doorway of which lies ruined closeby. But instead of a porch it has at a distance of about 10' to the east a fine indented square-shaped pavilion with niched towers flanking its entrances. It has twenty-four pillars, all of the bell-shaped type.

But the Gōvindēśvara temple which is to the north of the Nāgēśvara temple has a garbhagṛīha, an open sukhānāsi and a navaraṅga of nine aṅkaṇas whose finely sculptured door is approached through a porch with entrances from the north and south. To the east of the porch is a small Sūrya (?) shrine whose sukhānāsi doorway is finely designed, though small, and is supported by perforated screens on the jambs. Both these doorways deserve to be removed to a museum along with the towered niches of the Nāgēśvara maṇṭapa. The Gōvindēśvara porch has a ruined dome with octagonal ribs; the central pendant, however, is missing. The outer wall of the Gōvindēśvara temple is ornamented with finely designed turrets borne on single or double pilasters.

1. The buildings and compound should be cleared of all plants and a **Conservation Note.** pound wall put up.
2. They are protected monuments and people committing nuisance should be severely punished.
3. The buildings must be allowed to remain as they are without being further ruined.

HARNAHALLI.

LAKSHMĪ-NARASIMHA TEMPLE.

Hārnahallī, more correctly called Hāruvanaballī, is a large village, about five miles to the south of Arsikere on the main road from

General Description. Arsikere to Hassan. It has the remains of two fortifications, one of the 13th century and another of the 17th century, the latter being in places superimposed on the former. It has several temples two of which are large soap-stone structures of high artistic merit. The Kēśava temple which formed the centre of the old Hoysala town is situated on the top of a height while the Sōmēśvara temple is built about a furlong to its east-north-east close to the north-east corner of the Hoysala fortification whose large boulders are now collapsed.

A plain *upparige* or gateway of soap-stone leads into a large compound with a modern roughly built stone-wall around it. In the western part of it, on a high



1. BUCHESVARA TEMPLE: UMAMAHESVARA (p. 46).



2. GOVINESVARA TEMPLE: DOORWAY (p. 52).



3. GOVINESVARA TEMPLE: DOORWAY (p. 52).



platform is the temple of Kēśava popularly known as the Lakshmīnarasiṁha temple. It is a three celled structure with the main cell having a sukhānāsi, while the other two open directly into the navaraṅga. The latter has an eastern extension which is sometimes called the mukhamāṇṭapa. Around this portion there are perforated screens instead of a wall. The main cell is on the outside shaped like a sixteen-pointed star and is to some extent marred by large two-storeyed niches built as buttresses on its three sides. The other two cells are squarish in plan. Only the main cell has a tower which is a fine structure of soap-stone. The other two cells have flat tops. In front of the navaraṅga doorway, there is neither a porch nor a māṇṭapa.

The temple is on the whole a fine structure with its walls having sculptured friezes and rows of gods, and belongs more to the class of the temples of Nuggihalli and Hosaholalu than to that of Mosale and Kōravangala.

On the inside of the gateway of the temple is a large soap-stone inscription broken into two which records that three brothers Pedda

History. Heggade, Sōvanṇa and Kēsanṇa got the permission of their father who had become the Svāmi of the Sindige

Mutt and after obtaining a free site from the people of Hāruvanahalli got the temple constructed and consecrated, probably at their own cost, in the year 1234 A. D. The king Narasiṁha II Ballāja endowed it with lands. The town is known in the inscriptions as Hiriya Sōmanāthapur. About thirty years later another record was put up on the eastern beams of the hall of the temple. A small Lakshmī temple was probably constructed on the north-west during the Vijayanagar period, but of it only the basement remains.

The temple is constructed on a platform, about 4' high, which follows the contour of the temple and has five cornices on its face.

Platform. Three flights of steps lead up to it on the east, south and north and each of these is supported as at Bēlūr and

Halebid by a towered niche on each side. There are also two more niches above the platform flanking the navaraṅga doorway. Thus the total number of niches is eight in all, though some of them are now ruined. The flank walls of the niches have on the outside sculptures of gods carved; most of these figures are now damaged. The towers of these niches are square planned and resemble the Halebid ones more than those of Bēlūr.

Above the platform rises a basement, about 4½' high, which is cut up horizontally into five flat cornices each of which bears a frieze of

Basement. sculptures as at Halebid and Sōmanāthapur. Their general effect is imposing and the temple generally gives the impression of the Kēdārēśvara temple at Halebid, of which it is an imitation. The friezes are from the bottom upwards as follows :—

A. A row of Yakshas and Yakshinīs seated under tōraṇas with the intervening spaces adorned by rows of caparisoned tusker elephants marching forward. Most of the elephants have one or two riders each and the several animals are shown in their varied attitudes as at Halebīd, *viz.*, fighting each other, fighting men, slaying or trampling enemies under foot and uprooting trees and plants, playing with each other, frisking their trunks, goring the tusker in front, pulling by the hair the rider in front, playing with a fellow-elephant's tail or bell or pulling his leg, intertwining trunks, etc. In the corners sometimes are two elephants with a single head, while from the north-east of the navaranga is a row of un-caparisoned riderless wild elephants feeding and disporting.

B. The second frieze has a row of horsemen cantering forth to battle on horses a few of which wear armour as at the Kēdārēśvara temple. In the midst of the horses are camels, the riders of some of which are playing on kettle drums. A large number of horses, however, have not been finished.

C. The third frieze is a long creeper scroll band in some of the convolutions of which are small sculptural studies like birds, disporting monkeys, hunters, dancing groups, and obscene figures. The corners, however, have lion faces from whose fangs spring forth the creepers.

D. The fourth cornice which was evidently meant to receive the mythological frieze is left untouched, the carving work having stopped for some reason before the temple was finished.

E. The fifth frieze contains a row of makaras as at the Kēdārēśvara temple.

F. The sixth frieze contains a row of swans in their varied attitudes like feeding and pecking, beaking, feeding the young, etc., with a Garuḍa or other figure on a tōraṇa in front of a small projection. These figures are the vehicles corresponding to the gods carved above.

The wall above the basement is divided horizontally into two halves by an eaves-shaped cornice which is comparatively plain.

Wall Decorations. Above the cornice is a row of turrets borne on single or double pilasters. The turrets which are about a foot high are, as usual, of varied shapes.

The lower half of the wall contains a long row of images, about 2' high, standing on pedestals with mostly scroll-on-kirtimukha ornamentation,

Wall Images. While above the figures are latā-tōraṇas as at Nuggihalli. The old type serpentine and jewelled tōraṇas are absent and the affinity is definitely to the Nuggihalli-Sōmanāthapur group. The sculptor of the north face of the building has signed himself in many places both under the friezes and other images as Mallitama and is perhaps identical with the sculptor of that name who worked at Nuggihalli, Hosaholalu and Sōmanāthapur. He is one of the best known Hoysala sculptors of the thirteenth century.

Near some of the images on the south wall appears the name Piriyanna Heggade, which is perhaps not the name of any sculptor, but is more probably the Kannada form (Babbur Kamme?) of the Telugu name Peddanna Heggade of one of the builders of the temple.

The images themselves are of exactly the same size and quality as those of Nuggihalli and Hosaholalu having heavy-cheeked rounded faces, thickish limbs, shortish legs, and exuberantly ornamented and poised in the usual conventional attitudes. Yet they are very good not only as wall decorations but also as sculptures and illustrate Hindu mythology and iconography. The groups of images are as follows commencing from the south of the east doorway :—

East Face.

1. Hanumān ; below (වෙ) *Ba na*.
- 2, 3, 4. Dharanī-Varāha with Hiraṇyāksha on left and Laksmī on right.
Below the latter Kannada Inscription : (වෙ) *Ba na*.
- 5, 6. Dakshināmūrti and dancing Mōhini.
- 7, 8. Kēśava and Lakshmī.
9. Dancing Sarasvatī.

Back of South Cell.

- 10, 11. Vaikunṭha Nārāyaṇa (face damaged) with Garuḍa to right.
- 12, 13. Nārāyaṇa and Lakshmī.
- 14, 15, 16, 17, 18. Lakshmī-Nārāyaṇa seated with two lady attendants on each side. The design of the undercloth of No. 14 is interesting. Below it is the name Periyānda Heggade. Below Lakshmī-nārāyaṇa is the Nandi-Nagarī inscription reading 'Shaṇmukha dāsa'. The faces of Lakshmī and Nārāyaṇa and of many other figures have been damaged only a few days ago.
- 19, 20. Mādhava with Lakshmī to left. Inscription : (ಡೆಂ) *Bo la*.
- 21, 22. Skeleton dancing with goblin ; drummer to left.

West of South Cell.

23. Bhairava.
24. Dakshināmūrti.
- 25, 26. Gōvinda with Lakshmī to right.
- 27, 28, 29, 30 and 31. Kālingamardana with a consort and lady attendant on each side (Pl. XIII, 1). Inscription below 28: ಶಾಂಕಾಂಡ ಕರ್ನಾ ಪರಿಯಾಂಡ ಹೆಗ್ಗಡೆ.
- 32, 33. Rati and Manmatha. A fine group.

Navarāṅga, South-west Corner.

- 34, 35. Pāṇḍurāṅga and Rukmāyi—The two-handed god (Pl. XIII, 3) stands with śāṅkha in the right hand and a jug in the left with a devotee near his left foot.

- 36, 37.** Vishṇu with Lakshmī.
38, 39. Durgā dancing with attendant to left.
40, 41. Mahishāsuramardini with attendant to right. The image is partly covered by the doorway of a later Hoysala structure built for Narasimha on the wall. This structure should be removed in order to expose the beauty of the original wall.
42, 43. Madhusūdana with Lakshmī.
44, 45. Trivikrama with Garuda.
46, 47. Two monkeys fighting for a jack fruit.

South of Sukhanāsi.

- 48, 49** and **50.** Ugranarasimha with Hiranyakaśipu to left and boy Prahlāda to right.
51. Harihara standing (rosary, trident, chakra, śaṅkha.)
52, 53. Gōvardhanadhāri—a fine group, with lady holding garland to right.
54, 55. Lady attendants.
56. Vāmana.
57, 58. Śridhara with lady attendant to right.

South Niche.

This is a two-storied structure with a tower evidently meant to act as a buttress against the stress of the weight of the central tower. Both the niches are now empty. The walls of the niche have no figure sculptures. They appear to have been part of the originally planned structure.

- 59, 60.** Hṛishikēśa with lady to left.

South-west of Main Cell.

- 61, 62.** Padmanābha with Lakshmī to right.
63. Garuda.
64, 65. Gaṇeśa dancing with dāvane player to left.
66, 67 and **68.** Pārvatī dancing with musicians accompanying.
69, 70. Dāmōdara with Lakshmī to left.
71, 72. Two goddesses, perhaps Pārvatī and Lakshmī.

West Niche.

Similar to the South niche.

North-west of Main Cell.

- 73, 74.** Saṅkarshaṇa and Lakshmī; inscription below both: Mallitamma.
75, 76, and **77.** Vāsudēva with Lakshmī and Garuda.
78. Lakshmī.
79. Six-handed Sarasvatī dancing, playing on vīṇa.



1. KALINGAMARDANA (p. 55).



2. BHUDEVI (p. 59).



3. PANDURANGA AND RUKMAYI (p. 55).

80. Brahma standing (rosary, ladels, pāśa and kalaśa) central face bearded.
— Damaged.
81. Lakshmī (?)
- 82, 83 and 84. Pradyumna with Lakshmī and Garuḍa to left. Inscription below all: Mallitāmma.
- 85, 86. Aniruddha with Lakshmī. Sculptor: Mallitāmma.

North of Sukhanasi.

- 87, 88. Purushottama with Lakshmī.
- 89, 90 and 91. Adhōkshaja with Lakshmī and Garuḍa to right. The goddess holds padma and kalaśa. Inscription Mallitāmma.
- 92, 93. Gōvardhanadhāri with flower-bearing lady to left. Inscription Mallitāmma.
94. Harihara (rosary, trident, chakra and śaṅkha).
- 95, 96 and 97. Vēṇugopāla with an attendant on each side and Garuḍa on pedestal.
98. Kōdañḍarāma.
99. Paraśurāma.

North-west Corner of Navarāṅga.

- 100, 101. Standing Narasimha with Lakshmī to left. Sculptor: Mallitāmma.
- 102, 103. Achyuta and Lakshmī.
104. Bali and Vāmana.
105. Trivikrama with lifted right leg, Garuḍa on pedestal.
106. Mahishāsuramardini.
107. Lady with phala and padma.
108. Arjuna shooting the fish target.
- 109, 110 and 111. Janārdana with Lakshmī to right and Chāmaradhāri to left. Sculptor: Mallitāmma.
- 112, 113. Goddesses.

West of North Cell.

- 114, 115, 116 and 117. Lakshmī-nārāyaṇa flanked by a chāmaradhāri and a consort with padma and kalaśa on left and a chāmaradhāri on right.
118. Balarāma.
119. Lady with parrot on the left forearm and fruits in the right.
- 120, 121. Upēndra with Lakshmī to right.
122. Six-handed Lakshmī dancing (rosary, gajahasta, śaṅkha, savarga-hasta, chakra, phala).

North of North Cell.

123. Six-handed Kēśava dancing : (padma, gaja or lamba, śaṅkha, svarga, chakra, gadā).
- 124, 125. Hari with lady attendant.
126. Mōhinī with lifted cobra.
- 127, 128, 129, 130 and 131. Lakshmī-Varāha with an attendant and consort to left and consort and attendant to right. Sculptor Mallitamma.
- 132, 133, 134 and 135. Śrī Krishṇa with three lady attendants.
136. Unworked.

East of North Cell.

- 137, 138. Yōgānarasimha with Garuda to right.
- 139, 140 and 141. Nārāyaṇa and Lakshmī with lady attendant. Sculptor Mallitamma.
- 142, 143, 144, 145 and 146. Lakshmī-Narasimha with attendant and Bhūdēvi to left and Rati and Manmatha to right.

Round the front part of the hall above the basement is a row of turreted pilasters which are alternatively square and star-shaped.

Front Railings. Between them and between the towers above them are unworked mouldings for figures. Higher up is a plain slanting railing with only the commencement of a few obscene sculptures on the north side. Above the railings is a row of pierced stone windows of simple design.

The eaves which bear imitation of rafters on the undersurface have unworked mouldings on the edge. The parapet which covers the

Eaves and Parapet. outer edge of the usual hollow double roof of the temple is formed by a series of soap-stone turrets whose mouldings are left uncarved.

The tower, which is composed of four tiers of turrets, is all of soap-stone and has a fine appearance inspite of its few carvings, owing to the **Tower.** its star-shaped corners. In place of the old stone kalaśa is now seen a recent metal kalaśa. The usual projection of the tower over the sukhānāsi has lost its Saṭa group and its frontal panel the dancing group.

The navarāṅga is a hall, about 15' square, with an extra ankaṇa on the east and stone benches on the east side. Behind the benches **Navarāṅga.** are the pierced windows, while from them rise six star-shaped pillars which support the front part of the roof.

Many of the sculptures of the navarāṅga are covered over with a thick coat of hardened chunām or wax.

As usual, there are four niches in the western part of the navaraṅga but the tower of each has a different design. Two of them **Navaranga Niches.** are star-shaped with the point of the star projecting over the doorway. The niches contain the following images :—

1. Sarasvatī seated (rosary, goad, pāśa and pustaka). A fine image badly coated with wax. (Pl. XIV, 1.)
2. Gaṇeśa.
3. Lakshmī standing with elephant on pedestal (abhaya, śankha, chakra, kalaśa).
4. Bhūdēvī standing with Kūrma and Adiśeṣha on pedestal (padma, śankha, chakra and phala). A very rare image and a fine one, badly coated with wax. (Pl. XIII, 2.)

The four central pillars of the navaraṅga are of the usual lathe-turned bell-shaped design, but their fine beaded work is concealed **Pillars.** under chunām. Of the six pillars, more to the east, all are star-shaped, the eastern two having eight points, the southern one six points, two others having thirty-two points while one has sixteen points with the intervening arc-like flutings having three points each, making in all sixty-four points. The two eastern pillars have against each alternate point the image of a dancer or musician finely carved.

There are ten ceilings in all and they are, commencing from the east and running clockwise :—

Ceilings.

1. Above two rows of turrets bearing under them Yakshas, and on their flanks lions, standing forms of Vishṇu, etc., rises the dome which has its beams forming three concentric circles. The large pendant has Kāliṅgamardana under its surface.

(*Frontispiece*).

2. Concentric circles above circular gallery.
3. Eight-pointed star.
4. Concentric circles above star-shaped gallery.
5. Concentric circles.
6. Similar to No. 4.
7. Eight-petalled concentric padmas.
8. Concentric circles.
9. Concentric circles.
10. Central dome: concentric circles. The central pendant has standing images of Vishṇu carved round it.

The south cell-doorway which is flanked by dvārapālas has finely worked jambs with star-shaped pilasters and vertical bands of flowers and lines which are all concealed by chunām. The

South Cell.

lintel is unworked while above the fine cornice are five towers with intervening lions. The ceiling of the south cell is flat, but finely carved with Vēnugōpāla in the central panel and eight images of Vishṇu (?) around. Each of these has two hands joined in añjali and the other two holding śaṅkha and chakra, while a consort supports on each flank. The whole slab is finely sculptured.

In the cell on a Garuḍa pedestal stands a fine image of Vēnugōpāla resembling the Sōmanāthapur image but covered over with wax.

The doorway of the north cell resembles that of the south except that its lintel is finely worked. It shows Lakshminarasimha seated

North Cell. in state flanked by Prahlāda, Garuḍa and a large number of devotees, while the ten avatāras appear on the latā-tōraṇa above. The whole piece is exquisitely worked. The ceiling of the north cell has Yōgānarasimha in the central panel. The image below, however, is that of Lakshminarasimha with Garuḍa on the pedestal and the ten avatāras on the tōraṇa. The group is a fine one covered over with wax.

The doorway of the main sukhānāsi has nothing remarkable about it except its fine small dvārapālas (Bhadra and Subhadra) and its

Main Sukhanasi. perforated screens of simple design. The sukhānāsi now houses the *ustava vigraha* Kēśava and his consorts.

The garbhagriha doorway is the finest in the temple. It resembles the south cell doorway which it excels. Its lintel, however, is

Garbhagriha. beautifully carved in great detail. In the group six-handed Lakshmi (padma, goad, svarga-hasta, śaṅkha, lamba-hasta, kalaśa) dances with a host of musicians accompanying. Some of these figures, though about 3" high, are in the most animated attitudes. The garbhagriha which has three turreted niches in its walls has a simple padma ceiling.

The main image of Kēśava which stands on a Garuḍa pedestal of Hoysala workmanship is, however, comparatively a disappointment. Its tapering kiriṭa, its poorly ornamented body and symbols, its poor chest and plain face and its flattish tōraṇa (which, however, bears the ten avatāras) suggest the suspicion that the image is not of Hoysala workmanship, but is probably a production of the early Vijayanagar period in imitation of an original which was perhaps destroyed or damaged. Though Kēśava is the central image, the temple goes by the name of Lakshminarasimha as at Hojenarasipur and Bhadravati.

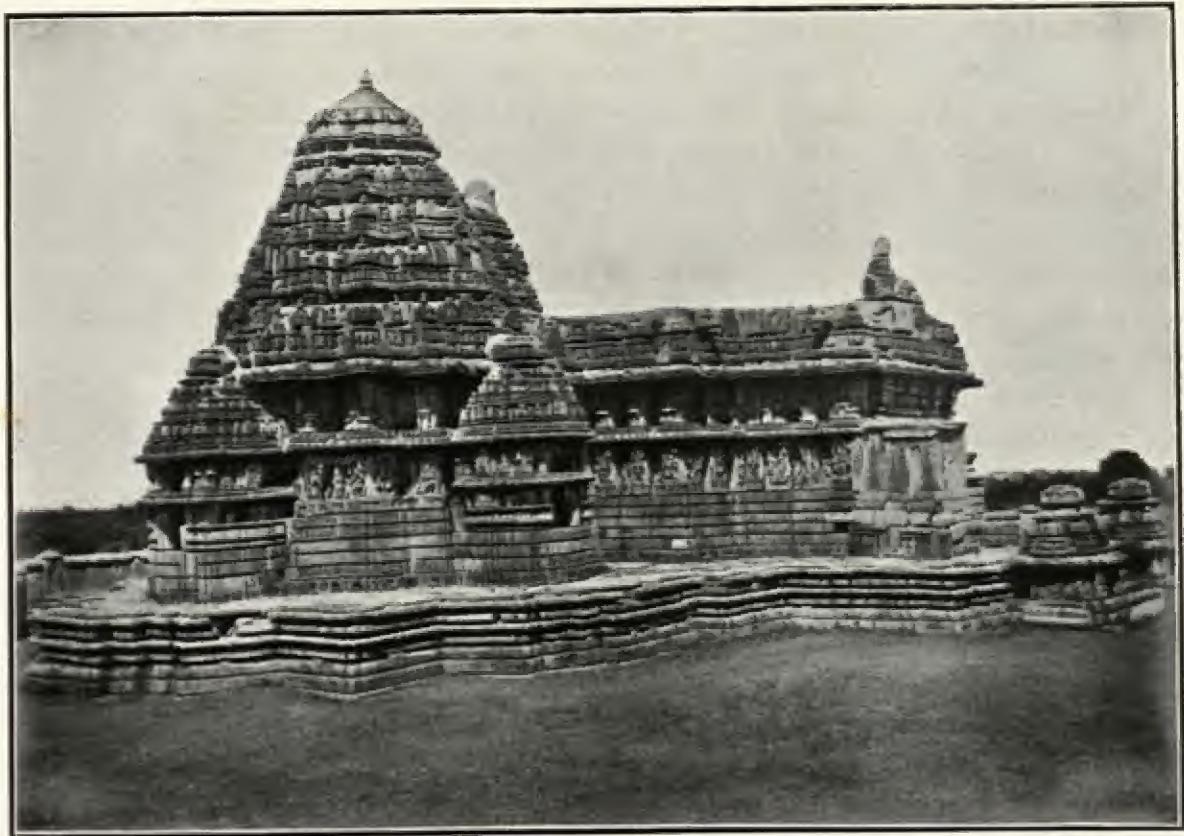
To the south-east of the main temple is a small one-room shrine of the late Hoysala period in which is installed a large image of Lakshminarasimha of much plainer workmanship than the one in the north-cell of the main temple.



1. LAKSHMINARASIMHA TEMPLE,
SARASVATI NICHE (p. 59).



2. SOMESVARA TEMPLE,
CHAMUNDESvari NICHE (p. 65).



3. SOMESVARA TEMPLE, SOUTH-WEST VIEW (p. 61).

and the other two were very good. I am sending you a copy of the
latter, which will give you some idea.

It is now about 10 days since we left the city, and we have
had a most delightful time.

We have visited all the principal cities and towns, and have
seen many interesting sights.

We have also visited the great lakes, and have seen many
beautiful scenes.

We have also visited the great lakes, and have seen many
beautiful scenes.

We have also visited the great lakes, and have seen many
beautiful scenes.

We have also visited the great lakes, and have seen many
beautiful scenes.

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beautiful scenes.

We have also visited the great lakes, and have seen many
beautiful scenes.

1. The road leading to the temple should be cleared, if need be by dismantling about six feet of the front part of the police station building.

Conservation. 2. The damaged compound wall should be repaired, the eastern part of the compound being levelled and converted into a flower garden.

3. The priest should not be allowed to live inside the main temple. A small building may be put up at the south-east corner of the compound for cooking and store purposes.

4. The peepul tree on the south should be removed entirely, and the well near it provided with a pulley for helping the drawing of water.

5. The encrusted chunām and wax should be removed from the walls, images and sculptures in the temple.

6. The building was partly repaired about 1915 and is in a good state of preservation.

The small shrine on the south side of the sukhānāśi built for Ugranarasimha on the wall should be entirely removed.

SOMĒŚVARA TEMPLE.

(Pl. XIV—3).

The Sōmēśvara temple which is situated to the east of the high-road and about 200 yards east-north-east of the Kēśava temple belongs

General Description. to the same Hoysala agrahāra town of Hiriya Sōmanāthapura and is very similar in workmanship to the Kēśava temple. Its sculptures are more incomplete than those of the latter. But it is planned in a different way (Pl XV). While the Kēśava temple has three cells and one entrance, the Sōmēśvara temple has one cell and three entrances. Otherwise in plan and size it is almost exactly similar. The main cell which has a star-shaped exterior with outer and inner niches is entered by a sukhānāśi whose doorway connects it with the navaraṅga. The latter had originally three entrances, but the northern one which had collapsed was re-built and walled up about fifteen years ago. The navaraṅga has six towered niches instead of four. All round the temple and below it is the usual high platform which follows the contour of the temple.

Though there is no mention in any inscription about the date of the construction of the temple, the event very probably took place at

History. about the same time when the Kēśava temple was constructed, *i.e.*, about 1234. The original stone inscription of this temple has been lost. On a beam in the south ankaṇa of the navaraṅga is an inscription recording a grant.

Platform. A high platform with the usual five cornices runs around the temple following its outline. It has three flights of steps on the east, south and north, each flanked by a niched tower. Each of the navaranga doorways also had originally similar niched towers flanking it, so that in all there were twelve towers. Some of them have now disappeared.

Basement. The basement has five flat-faced cornices similar to those of the Kēśava temple. But these have been only partly carved. The elephant frieze is nearly completed, the animals being often highly animated. The horsemen, makara and swan friezes have been only roughly carved and partly finished, while the band meant for the mythological frieze has been left untouched.

The railings and pierced windows are similar to those of the Kēśava temple being simple in design and of unfinished execution.

Railings and Pierced Windows.

Wall Decorations. As on the Kēśava temple the wall is divided into the upper and lower halves by the eaves-like cornice. But just above the latter is a finely carved scroll frieze with lion faces in the corners. This is peculiar to this temple. Above it is the usual row of pilasters bearing turrets of varied shapes.

Wall Images. In the lower half is the row of wall images with scroll or floral or lion face bases and creeper tōraṇas. The images are of the same quality and size as in the Kēśava temple but are predominantly Śaiva in character. The images are, in order from the west of the south door :—

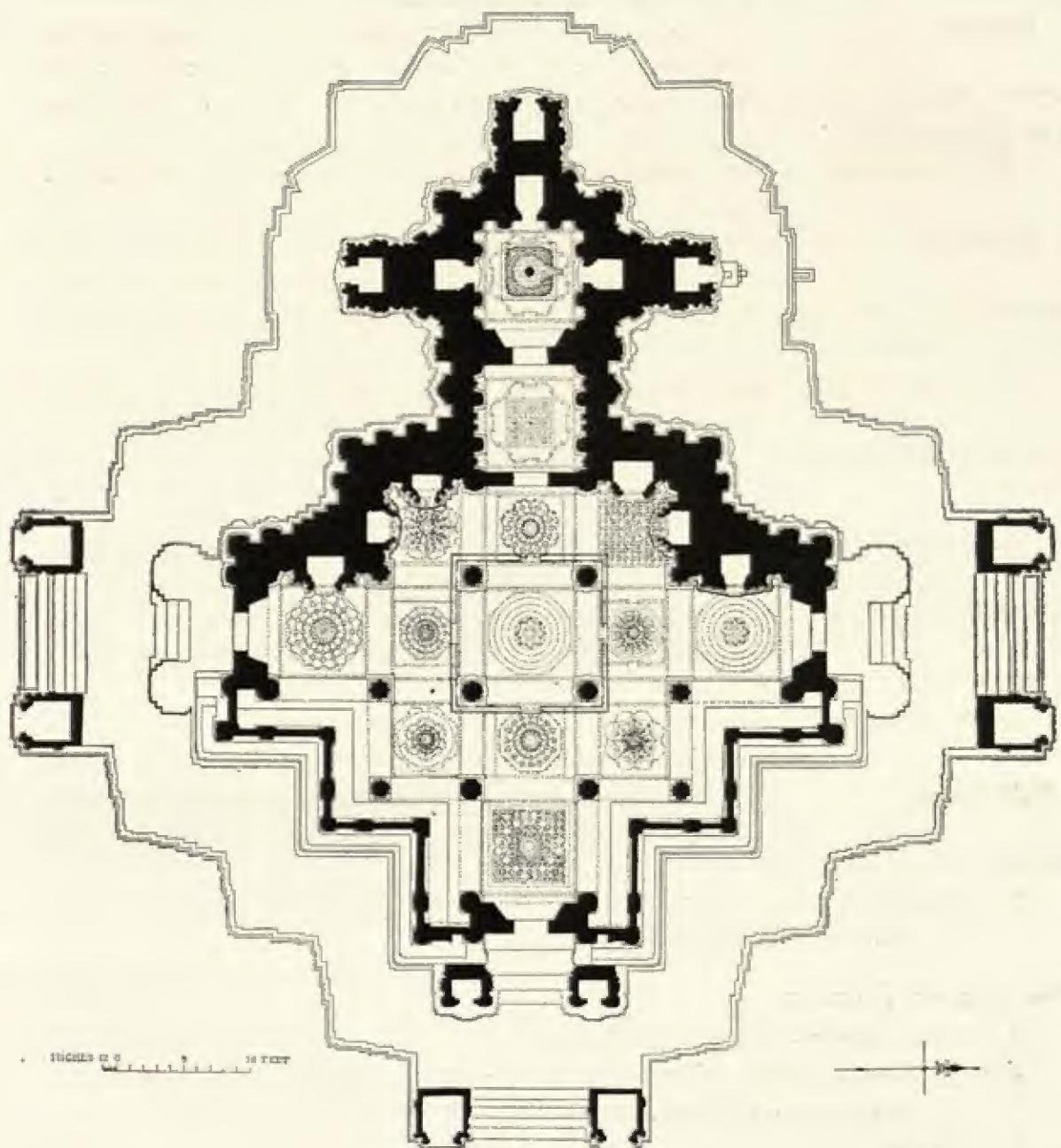
1. Tāṇḍava-Gaṇapati, a fine figure covered with wax and concealed in a recent structure of soap-stone pieces.

West of South Entrance.

2. Umāmahēśvara seated in sukhāsana.
- 3, 4, 5. Śiva standing (Chandraśēkhara—abhaya, paraśu, deer and bowl), with a goddess attending on each side.
6. Mōhini.
- 7, 8, 9. Śiva standing (rosary, trident, drum and bowl) with lady attending each flank.

South-west corner of Navaranga.

- 10, 11, 12. Sarasvatī—dancing (rosary, goad, pāśa, book) with drummer and a lady attendant on each side.



SOMESVARA TEMPLE
HARNAHALLI

(P. 61.)

13. Pārijātāpaharāṇa : Krishṇa and Satyabhāmā being carried by Garuḍa who holds the pārijātā branch in his left hand and the vajrāyudha in his right.
14. Dharaṇīvarāha.
15. Lady plucking flower from overhanging creeper.
- 16, 17. Harihara standing (rosary, trident, chakra, śaṅkha) with a consort on each side and a large image of a goddess on the right.
18. Trivikrama with the right leg lifted to the Brahmaloka and the Gaṅgā flowing down.

South of Sukhanāsi.

- 19, 20. Ugranarasimha with Prahlāda and Garuḍa below and Lakshmī to the left.
- 21, 22. Harihara and consort.
- 23, 24, 25. Six-handed Sarasvatī—dancing (vīṇā, rosary, goad, svargahasta, pāśa, vīṇa) with two lady attendants to the right.
26. Pārvatī dancing.
27. Śiva standing.

South Niche (two-storied functioning as a buttress).

28. Lakshmī standing four-armed (rosary, chakra, śaṅkha, phala).
- 29, 30, 31. Four-armed Durgā dancing (sword, trident, drum and bowl) with two lady attendants to the right.
- 32, 33. Six-armed Śiva dancing (drum, sword, svargahasta, shield, lambahasta, skull-headed mace and bowl) with lady attendant to left.
- 34, 35, 36, 37. Dancing Śiva as Jalandharasamhāri, treading upon a demon, whom he lifts up to the Kailāsa with his trident. Three musicians to his right.
38. Bhairava.
39. Śiva standing (rosary, trident, drum, and fruit).

West Niche (like the south one):

South-west of main cell.

40. Pārvatī standing with Gaṇeśa and Kumāra near feet.
41. Hanumān (partly carved).
42. Tāṇḍavēśvara with six hands, the first of which holds a sword.
43. Tāṇḍavēśvara, similar to 42, but rosary in place of sword.
44. Half-carved Garuḍa.
- 45, 46. Kāliṅgamardana with Nāgiṇī to the left.

North Niche (similar to the south one).

North of Sukhanāsi :

47. Pārvatī standing.

48, 49, 50. Śiva standing (broken, trident, drum, phala) with two lady attendants on the right.

51. Lady with dāna-hasta and pāśa.
52. Three-headed beardless Brahma standing (rosary, goad, pāśa, and kalaśa).
53. Harihara.
54. Goddess offering flowers.
55. Rāvaṇa lifting Kailāsa.
56. Lady with padma and phala.
- 57, 58. Two monkeys fighting for a jack fruit.

North-west corner of Navarāṅga:

- 59, 60, 61. Gōvardhanadhāri with a lady on each side.
- 62, 63, 64. Nārāyaṇa standing with a male attendant to right and a female one to left.
65. Mōhini with parrot on left hand and plucking fruits with the right.
66. Vēnugōpāla.
67. Bhairava dancing on victim's body.
68. Mahishāsuramardini.
- 69, 70. Male and female attendants standing.

West of north entrance:

71. Śiva standing with rosary in first hand.
- 72, 73, 74, 75. Kōdañḍarāma with Lakshmāṇa, Hanumān and Sītā.
- 76, 77. Śiva standing (with rosary) with lady offering flowers on the right.
- 78, 79. Tāṇḍavēśvara with six arms (abhaya, sword, trident, drum, bowl, and lamba-hasta) with a lady attendant to left. Kannada Inscription : Bo.
80. Umāmahēśvara as Nandivāhana.

The eaves with their under-surface ornamented with rafter work and the stone parapet formed of unsculptured turrets are

Eaves and Parapet. similar to those of the Kēśava temple. A masonry bull which surmounts the southern doorway is of recent origin. On the parapet above the south and east doorways is the Tāṇḍavēśvara group.

The soap-stone tower is composed of four tiers of turrets which are ornamented with kirtimukhas, Yaksha and other images, Tāṇḍavēśvara being commonly found on the east, west and north faces.

Tower. The projection over the sukhānāsi and the tower are both ornamented with fine beaded work which gives a beautiful effect. The Saṭa group of the projection is missing, but a front panel with Tāṇḍavēśvara group is existing. The top of the sikhara has been repaired with white mortar.

The navarāṅga which is similar in dimensions to that of the Kēśava temple has its nine aṅkāṇas and three extensions to the east, south and north. On the eastern side are the usual stone benches backed by the pierced window. There were three

Navaranga. entrances on the east, south and north, of which the last was closed in during the renovation about fifteen years ago. In this north aṅkāṇa is now placed a Virabhadra image of very recent and poor workmanship while in the centre of the navarāṅga is a bull. The lintels of all the three doorways of the cells have small Tāṇḍavēśvara groups.

Against its western walls the navarāṅga has six niches whose towers have varied designs, some being star-shaped, others being square in plan. All of them have their towers composed of three to five tiers of turrets arranged harmoniously. The turrets contain the following images in order from the south northward:

1. The Saptamāṭrikas with Virabhadra and Gaṇeśa on the flanks; tōraṇas behind and vāhanas below.
2. Sarasvatī—face damaged.
3. Gaṇeśa.
4. Mahishāsuramardini. (Pl. XIV, 2)
5. Shaṇmukha riding on peacock whose beak is broken.
6. Kēśava standing with three arms broken, and chakra only remaining.

The four central pillars of the navarāṅga are, as usual, of the round bell-shaped kind. But the remaining six are star-shaped, four of them being sixteen-pointed stars. The two pillars nearest the

Navaranga Pillars. east doorway, however, are more ornate, though star-shaped. Their bases have sculptured panels like Rāvaṇa lifting the Kailāsa, Gövar-dhanadbāri and Vēṇugopāla. The shaft of the north pillar has the alternate ones of its sixteen points, indented square-shaped, while the south one has between each pair of its eight starry points a vertical series of four turrets. The design appears to be an imitation on a modest scale of the Narasimha pillar of Bēlūr. The remaining pilasters of the navarāṅga are all indented square-shaped.

The navarāṅga has twelve ceilings which are, in order commencing from the east and running clockwise:

Navaranga Ceilings.

1. Near east door:—Over a gallery featuring Sūrya standing or Umāmahēśvara seated with musical accompaniments, rises a low square dome of three concentric squares jointed by a serpentine band, but over the central square rises a smaller dome with an eight-pointed star inset into an octagon.
2. Near south doorway. The Dikpālakas on the octagonal gallery and three concentric circles above.

3. Near north doorway. Similar to No. 2.
4. Near No. 1. Concentric circles with inset octagons.
5. Six-pointed star with very low angles. (about 135°)
6. Concentric octagons.
7. Concentric Śrī-chakras. (Pl. XVI, 2).
8. Concentric circles.
9. Serpentine band between alteruating concentric squares.
10. Circular gallery with concentric circles.
11. Eight-pointed star-shaped gallery with concentric eight-pointed stars.

12. *Central Ceiling.* On the octagonal corner stones below the gallery are the eight Dikpālakas with attendants. Above is a sixteen-pointed star, a circle and an eight-pointed star inset in order. The pendant has a dancing group carved round it with Tāṇḍavēśvara on its circular under-panel. (Pl. XVI, 1).

The sukhānāsi doorway whose fine workmanship is concealed by a thick coat of chunām has Umāmahēśvara on the lintel, the jambs

Sukhanasi.

being supported by perforated screens of simple design.

The sukhānāsi ceiling is flat and supported by an octagon bearing the Dikpālakas.

The garbhagṛīha doorway which is the finest in the temple and similar to the one in the Kēśava temple has sculptures covered with

The Garbhagṛīha.

chunām and wax. On each jamb is a dvārapāla with the vertical bands of floral scroll, lion and creeper design,

while on the lintel is a Tāṇḍavēśvara group. The garbhagṛīha which has three inner towered niches has a flat padma ceiling and a small round-headed natural looking linga on a large pedestal.

1. The chunām covering the sculptures should be carefully scraped off.

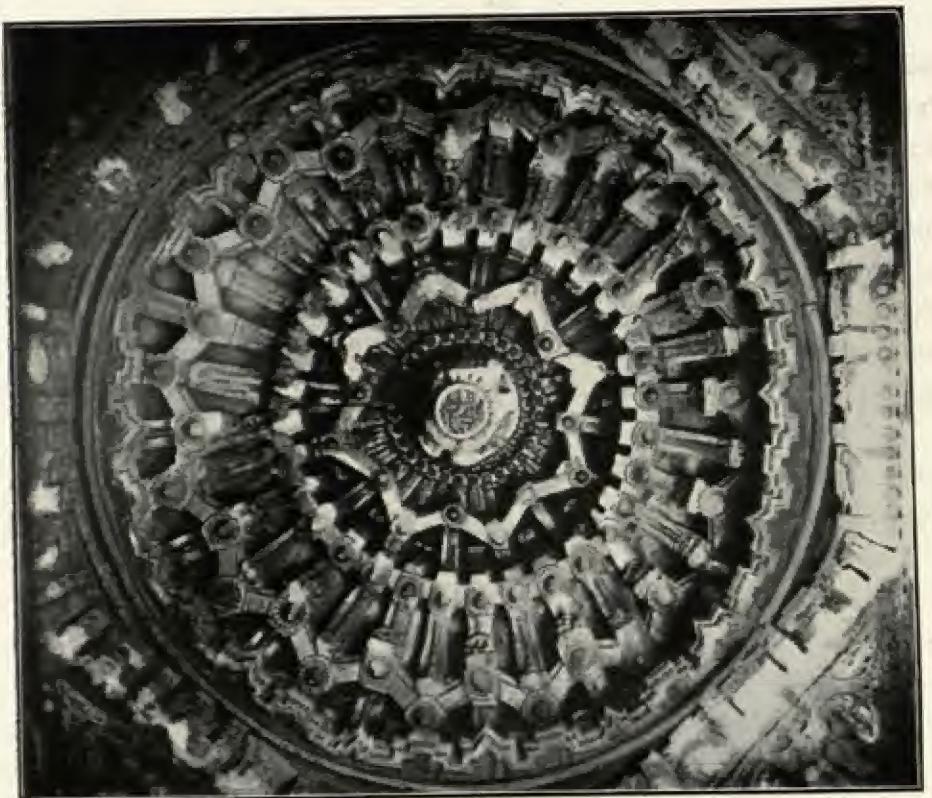
Conservation Note.

2. The masonry bull over the south entrance and the ugly shrine to its west and the debris of a dismantled tower lying near the north entrance should be removed and stored in the south-west corner of the compound.

The temple was renovated about 1915 on the basis of the note in the Archaeological Report of 1909.

3. The wooden rafters marring the beauty of the navarāṅga hall should also be removed.

4. The ugly doorway leading to the Bhairava shrine should be removed, if there is no risk to the building by doing so.



1. CENTRAL CEILING (p. 66).



2. CEILING OF CONCENTRIC SRI-CHAKRAS (p. 66).

HULLEKERE.

KEŚAVA TEMPLE.

(Plate XVII, 1.)

About six miles to the south of Hārnahalli Road, an M. S. M. railway station, is a small village named Hullekere (the Hulleyakere of the

General Description. inscriptions), with a Hoysala temple close to it on the west. The whole temple is built of soap-stone and occupies

an area of about 100 feet east to west and 65 feet north to south. It is a complete temple with a towered garbhagriha, an open sukhanāsi, a navaraṅga, a porch, and cloistered verandahs enclosing the compound and entered by a small towerless *upparige* or main entrance. The plan shows that both the garbhagriha and the navaraṅga are square and straight-sided unlike those of the Būchēśvara temple at Kōravangala which is only slightly removed in date from this temple. The porch is also squarish and of about the same size as the garbhagriha. The compound is oblong in shape and at the entrance has a porch on the outside and another on the inside. On the whole the temple is comparatively plain, but its interest chiefly lies in the fact that it belongs to a date as early as 1163 A. D.

The date just mentioned is given in the stone inscription which stands to the south-east of the temple. Būchirāja, the great minister,

History. Sarvādhikāri and Heggade in the service of Narasimha I (Hoysala) obtained Hulleyakere from the king and

converted it into an agrahāra, Sōmanāthapura by name, and built this Kēśava temple. Perhaps this is the earliest temple he built. The temple has had no later accretions.

As at Kōravangala we have here only a floating foundation without a platform

Basement. Over this rises the basement formed of the usual five cornices. Of these the middle one has merely toothlike projections which have been left uncarved. The fourth cornice is ornamented by a series of makara faces with, here and there, a lion face from whose mouths bunches of flowers hang down.

The walls of this temple have the usual turreted pilasters and canopies with, here and there, floral medallions. Usually these turrets are set inside serpentine band tōraṇas springing from lion faces. These turrets are generally either of the multiple-turret or of the step-pyramid design.

Wall Decorations and Images. The images on the walls are each about 15 inches in height, a few being smaller, and are mostly images of standing Vishṇu. Some of them are well carved and ornate, the profuse beaded and drill work reminding us of the Hoysalēśvara

dvārapālas at Halebid. They are as follows commencing from the south of the navaraṅga entrance:

1. Kēśava (covered with chunām).

2. Nārayaṇa—Kannada inscription: ಶ್ರೀ ನಾರಾಯಣ ಶ್ರೀ Nārāyaṇa.

3. Mādhava—Kannada inscription: ಶ್ರೀ ಮಾಧವ ಶ್ರೀ Mādhava.

4, 5, 6. Gōvinda with consorts and a female attendant on either side. The base of the image which bore its name is now broken along with parts of the leg.

7. Viṣṇu—Kannada inscription: ಶ್ರೀ ವಿಷ್ಣುದೇವ ಶ್ರೀ Viṣṇudēva.

West of Navaraṅga.

8. Madhusūdana (chakra, śaṅkha, padma, gadā), slightly damaged (no inscription).

9, 10. Trivikrama, with lady to the right, offering some fruit or betel leaves with her hands. Kannada inscription: ಶ್ರೀ ತ್ರಿವಿಕ್ರಮ ಶ್ರೀ Trivikrama.

South of Garbhagriha.

11. Vāmana, Kannada inscription: ಶ್ರೀ ವಾಮನ ಶ್ರೀ Vāmana.

12. Śridhara, Kannada inscription: ಶ್ರೀ ಶ್ರಿಧರ ದೇವ ಶ್ರೀ Śridharadēvaru.

13. Hṛishikēśa, Kannada inscription: ಶ್ರೀ ಹೃಷಿಕೇಶ ಶ್ರೀ Hṛishikēśa.

14. Padmanābha, Kannada inscription: ಶ್ರೀ ಪದ್ಮನಾಬ ಶ್ರೀ Padmanābha.

West of Garbhagriha.

15. Dāmōdara, Kannada inscription: ಶ್ರೀ ದಾಮೋದರ ಶ್ರೀ Ddāmōdara.

16. Dharaṇīvaraṇa (much damaged).

17. Saṅkarshaṇa, Kannada inscription: ಶ್ರೀ ಸಂಕರಣ ಶ್ರೀ Saṅkarushaṇa.

North of Garbhagriha.

18. Vāsudeva, Kannada inscription: ಶ್ರೀ ವಾಸುದೇವ ಶ್ರೀ Vāsudēva.

19. Pradyumna, Kannada inscription: ಶ್ರೀ ಪಡ್ಯುಮ್ಮ ಶ್ರೀ Pradyumna.

20. Aniruddha, Kannada inscription: ಶ್ರೀ ಅನಿರುದ್ಧ ಶ್ರೀ Aniruddha.

21. Purushöttama, with a chāmaradhāriṇī on each side, Kannada inscription: ಶ್ರೀ ಪುರುಷೋತ್ತಮ, Śrī Purushöttama.

22. Adhōkshaja, Kannada Inscription: ಶ್ರೀ ಅಧೋಕ್ಷಜ ಶ್ರೀ Adhōkshaja.

West of Navaraṅga.

23. Narasimha (no inscription.)

North of Navaraṅga.

24. Achyuta, Kannada inscription: ಶ್ರೀ ಅಚ್ಯು ಶ್ರೀ Achyu [ta]

25, 26, 27. Janārdana with lady attendants. Two hands and both feet broken along with pedestal.

28. Upēndra, Kannada inscription: ಶ್ರೀ ಉಪೇಂದ್ರ ಶ್ರೀ Upēndra.



1. SOUTH-EAST VIEW (p. 67).



2. SOUTH-WEST VIEW (p. 69).

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East face.

29. Hari, Kannada inscription : ಶ್ರೀ ಹಿರಿ ಹ [? ra]

30. Śrī Kṛiṣṇa (coated with chunām).

The rafter-like design on the under-surface met with generally in the Hoysala eaves is absent here. Only on the edge of the southern

Eaves and Parapet. eaves is a beginning made for carving the beaded pendants and kīrtimukhas. The parapet is, as usual, composed of

three cornices and a row of śikhara panels, the middle cornice being ornamented with lion and makara faces and the śikhara panels with a row of kīrtimukhas containing Yakshas and Yakshiṇīs. But the central panels on the east, south and north contain respectively Kāliṅgamardana, Ugranarasimha and Harihara groups.

The soap-stone tower (Pl. XVII, 2) rises in three tiers of turrets ornamented much like the parapet and containing in the central panels

Tower. important images :

South : Trivikrama, Kāliṅgamardana, Lakshmiṇārāyaṇa and Harihara.

West : Bali and Vāmana, Yōgānarasimha, Gōvardhanadhāri and Kēśava.

North : Vēṇugopāla, Lakshmiṇārāyaṇa, Vishṇu standing, Vishṇu ?

The śikhara is surmounted by a stone kalaśa around which is a band of beaded pendants partly worked. The tower projection over the sukhānāsi contains decorations similar to the tower on either side and has on its top a very finely executed Saṭa group. Its eastern face has a fine kīrtimukha with a Kēśava group.

The steps leading up to the porch are flanked by two fine large elephants which show a finely conceived design, incompletely executed.

Porch. Each elephant which is shown to be moving forward is surrounded by small images of footmen.

The basement of the porch consists of three cornices and a row of pilasters. Between each pair of the latter are standing images of Rati, Manmatha, musicians, etc. Corresponding to these pilasters and above each of them is a turret whose design reminds us of the Buddhist Triratna symbol with a rearing lion between each pair of towers. The slanting railing contains between double pilasters finely worked images of ladies, musicians, couples at love, Mōhiṇī and monkey etc. The north railing is perforated between the images.

On each side of the porch is a stone bench from which rises a round bell-shaped lathe-turned pillar. The ceiling has an octagonal gallery of the eight Dikpālakas above which is a square containing the twelve forms of Vishṇu with lady attendants. On the flat ceiling is a dancing Lakshmi pendant surrounded by lotus medallions and musicians.

The navaraṅga doorway is comparatively plain and bears on the jambs dvārapālas (Bhadra and Subhadra). The lintel is un-worked and plain. The closed hall consists of nine aṅkaṇas or squares with a low platform in the middle.

Navaranga. The four central pillars are of the usual bell-shaped type. On the base of the north-western pillar are two dancers carved under arches.

Pillars and ceilings.

The ceilings are, commencing from the east and proceeding clockwise:

1. Square with a richly ornamented padma above.
2. Two concentric octagons.
3. Octagon with nine panelled flat top slab showing a grandee (Būchirāja ?) in durbar with musicians and dancers above and around him.

4. Two concentric octagons.

5. Six pointed Śrī-chakra with padma in the centre. (Pl. XX, 4)

6. Three concentric octagons.

7. Eight-pointed star with a flower in each.

8. Three concentric octagons with a six-faced pendant.

9. *Central Ceiling.* Similar to the porch ceiling with an incuse padma in the centre on the under—surface of the pendant of which is a fine group of Kāliṅgamardana.

The sukhānāsi opens into the navaraṅga without a wall and has a flat ceiling ornamented with nine padma medallions.

Sukhanasi and Garbhagriha.

The doorway of the garbhagriha is also plain, but has finer dvārapāla groups than the navaraṅga doorway and has Gajalakshmi on the lintel.

The garbhagriha ceiling is similar to that of the sukhānāsi, though it is less elegantly worked.

The Kēśava image which stands on a Garuḍa pedestal is about 6 feet high and of poorer workmanship than the usual Hoysala images. The kīrti is tapering and makes one suspect its being a Hoysala production. But the contour of the limbs and the neat get-up of the hands suggest that the image may after all be a Hoysala production, though of an inferior type. On either side of the god is a consort and the prabhāvali contains the usual ten avatāras of Vishnu.

The verandah running around the compound is supported by round cylindrical soap-stone pillars with rough finish.

Cloistered Verandah.

To the west of the aṅkaṇa west of the compound entrance is a porch supported on four bell-shaped pillars, which has a ceiling with a lotus inset in a Śrī-chakra.

East of this, next to the doorway, is a ceiling similar to that of the porch of the main temple.

In front of the compound entrance is a porch of two arkanas east to west and one north to south similar to that of the main temple but with the elephants lost and the sculptures incomplete.

Porch.

The doorway is very plain and of the ceilings the west one near the doorway is incompletely worked while the east one has the eight Dikpālas with three concentric octagons above.

1. The temple is a good one which deserves to be preserved. The main building is intact and its roof was recently repaired.

Conservation.

2. The courtyard inside should be levelled and freed from its thorns. The cloisters around which are ruined in three places and whose outer walls have three large gaps, while the other stones are out of plumb, deserve to be restored, since they are unusual in Hoysala temples. All the stones of the building are lying nearly and only labour and skill are needed to put them into position. Until that could be done the stones which are out of plumb and are dangerous to the visitors may be removed and masonry or stone wall put up closing the gaps.

3. The small Māri shrine to the east of the temple should be removed elsewhere and the earth lying behind it built into a sloping embankment around the temple with rough stone facing. The level of the ground around the temple has suffered greatly by denudation, thus pulling out the outer walls and the foundation of the cloister walls need to be supported.

4. The road leading to the temple should be levelled and made fit for approach by cars.

The god Kēśava of Hullekere was under regular Vaikhānasa worship about fifty years ago. During the great plague, 35 years ago, many Brahman families were ruined with the result that the God had no worship for many years. A dozen years ago the present Shanbhog settled down in the village, obtained some inām lands fetching about Rs. 60 a year and temporarily appointed the present Sātāni priest. The latter wants to return to his native place of Māvinakere. It would be better if a regular Vaikhānasa priest is appointed with a salary from the Muzrai Department.

JAVAGAL.

LAKSHMINARASIMHA TEMPLE.

(Pl. XVIII, 1).

At Jāvagal, nine miles from the Bānāvar railway station, on Halēbid road, are a number of old temples the most important of which is that of Lakshminarasimha. This is an original soap-stone structure of about the middle of the thirteenth century to

General Description.

which a mukhamanṭapa, a gōpura, and a Lakshmī shrine have been added in later times. The soap-stone temple is a three-celled single-towered structure resembling the temple of Nuggihalli. Its garbhagṛha and navaraṅga are both squarish in plan with a connecting closed sukhanāsi. To the north and south of the navaraṅga are two minor cells, while to its east beyond the doorway is a porch as at Nuggihalli.

Since no inscription connected with the foundation of the temple has yet been discovered¹ the date of the temple can be suggested only from architectural data. Its close resemblance to the Nuggihalli temple and the signature of Mallitamma,

History. the sculptor who worked at Härnahalli, Nuggihalli, and Sōmanāthapur, suggest the date circa 1250-60 A.D. for the Jāvagal temple. To this original temple were added the mukhamanṭapa of rude construction, the tall mahādvāra of granite and the Laksmī temple, four of whose manṭapa pillars are from some ruined Hoysala shrine, at a later date, perhaps in the late Vijayanagar period. An inscription of 1515 A.D. is used in the ceiling of the manṭapa to the north-west of the temple.

Around the Hoysala portion of the temple is the usual platform with its five cornices, following in shape the plan of the temple. The **Platform and Basement.** basement has the usual six cornices whose flat faces contain in order from the bottom :

1. Elephants in procession.
2. Horsemen with interspersed camels.
3. Creeper scroll.
4. Mythological frieze.
5. Makaras with lions, here and there.
6. Swans.

The mythological frieze is much coated with chunām so that its scenes are difficult to identify, but so far as can be seen they are as follows commencing from the south-east :—

South of Porch.

1. A battle-scene with chariots in action.
2. The eight Dikpālakas in procession.

South-east of Navaraṅga.

3. Samudramathana.
4. The Dēvas drink amṛita.

East of south cell.

5. Śiva destroys the three cities ; his army is led by Kumāra on the peacock.
6. Śiva destroys the elephant demon.

¹There is a very likely slab covered with thick lime wash on the north of the porch.

South of south cell.

7. Rāma and Lakshmaṇa go out with Viśvāmitra to the forest.
8. Viśvāmitra's yajña is disturbed.
9. Rāma defeats Mārīcha and other demons.
10. Rāma frees Ahalyā from her curse.

West of south cell.

11. Rāma breaks Śiva's bow and marries Sītā.
12. Rāma defeats Paraśurāma.
13. Virādha (?) molests Sītā and is slain by Rāma (?)
14. Śūrpanakhī's nose is cut by Lakshmaṇa.

South-west of Navarāṅga.

15. Rāma destroys Kabañdha.
16. Sītā is abducted by Rāvaṇa.
17. Rāvaṇa defeats Jaṭāyu.

South of Sukhanāsi and main cell.

18. Rāma meets Sugrīva.
19. Rāma shoots through the seven palm trees.
20. Rāma slays Vāli.
21. Coronation of Sugrīva.
22. Hanumān is sent by Rāma in quest of Sītā.

West of main cell.

23. The monkeys searching for Sītā enter Svayamprabhā's cave and reach the ocean.
24. Hanumān looks into a telescope and sees Laṅka.
25. Hanumān crosses the ocean.

North of main cell and Sukhanāsi.

26. Hanumān searches Laṅka and Rāvaṇa's palace for Sītā.
27. The monkeys bridge the ocean.
28. Rāma and Lakshmaṇa go forth to Laṅka with the monkeys.
29. The battles of the Laṅka war.

North-west of Navarāṅga.

30. Lakshmaṇa slays Indrajit.
31. Battle between Rāvaṇa and Rāma. The latter's dhvaja has a swan.
32. Rāvaṇa is slain.

West of north cell.

33. Rāma's victory is celebrated with music and dancing.

North of North cell.

34. Rāma, Lakshmana and Sītā in the Pushpaka vimāna.
35. They arrive in the vimāna and show Viśvarūpa.
36. Hanumān brings news of Rāma to Bharata.
37. Coronation of Śrī Rāma.

East of north cell.

38. Kirātārjunīya . Arjuna slays the boar, fights Śiva, floors him and obtains boon.

North-east of Navarāṅga.

39. The eight Dikpālakas go in procession to visit Narasiṁha.

North of Porch.—Commencing from the east:

40. Hiraṇyakaśipu admonishes Prahlāda.
41. Prahlāda is persecuted in several ways.
42. Hiraṇyakaśipu demands to be shown Viṣhṇu in pillar.
43. Narasiṁha appears in the pillar and slays Hiraṇyakaśipu.

Around the porch above the mythological frieze is a row of turreted pilasters unfinished. Further up is the sculptured railing whose face is divided into panels by round bell-shaped double pilasters. The panels contain images of musicians and dancers, couples in indecent positions. On the north railing is a state officer seated in durbar ; he is evidently the unknown builder of the temple.

The wall is, as at Hārnahalli, divided into upper and lower halves by a fine cornice ornamented with beaded pendants and small kīrtimukhas (?) with a scroll band running above it. Further

Wall Decorations. up is the row of variegated turrets borne on pilasters with small figures of Yakshas, deities and the like placed under them. The lower part of the wall is sculptured with a row of large images, about 2 feet high. They are of the same quality, make, size and description as those at Hārnahalli, Nuggihalli and Sōmanāthapur. The sculptor Mallitamma has signed his name under most of them. On their pedestals is generally a scroll band and above them are creeper tōraṇas.

The images are in order from the east running clock-wise :—

Wall Images.

- 1, 2. Inside porch, hidden by lime coating.

South-east of navarāṅga.

3. Outside porch—Kēśava.
4. Paraśurāma.
5. Lakshmi-Narasimha. Sculptor : ಮಲಿತಮ್ ಜಿ Malitamma.
6. Kāliṅgamardana.

7. Lady musician with cymbals.
 8. Nārāyaṇa.
 9. Lady with padma and phala.
 10. Harihara (rosary, trident, chakra and śāṅkha).
 11. Lady with phala and padma.
 - 12, 13, 14, 15. Dharaṇīvarīha with a consort on each side and Garuda on left.

Sculptor : Kannada inscription ಮಲ್ಲಿತಂಮ್ ಜಾರಿ Mallitamma.

 - 16, 17, 18. Mādhava with a consort on each side.
 19. Bali and Vāmana.

South of south cell.

20. Trivikrama with lifted leg.
 21. Lady holding bunch of flowers.
 22. Gōvardhanadhāri.
 23. Lady with padma and phala.
 - 24, 25, 26. Lakshminārāyaṇa with a lady attendant on each flank.
 27. Gōviṅda.
 28. Vishṇu. Sculptor : पामायनः Pamāyana.
 29. Mōhini at toilet.
 30. Tāndava-Sarasvatī.

West of south cell.

31. Bearded Brahma.
32, 33, 34. Madhusūdana with a lady on each side. Sculptor: മുലതംമു

Malitai'ma.

- 35, 36, 37. Lakshmi-Nārāyaṇa flanked by chāmaradbāriṇis.
 38. Lady with padma and phala.
 39. Lady with parrot plucking fruits.

South-west of navaraṅga.

40. Mōhīnī molested by monkey.
 41, 42, 43. Vāmana flanked by consorts.
 44, 45. Indra and Śachī on the Airāvata fight Kṛishṇa and Satyabhāmā.
 46, 47. Vāmana with consort on left. Sculptor: ಮಲ್ಲಿತಂಮ್ Mallitamma.
 48, 49, 50. Śridhara with an attendant on each side. Kannada inscription
 below: Śrī Śridaradēvaru—Mallitamma ಶ್ರೀ ಶ್ರಿದರ್ಡೇವರು—ಮಲ್ಲಿತಂಮ್; Kannada
 inscription on south side, one below the other:—

ha 9 | ro 2 | రోగి | రోగి | A lady attendant on each side.
 si 2 | pā 1 | పాగి | పాగి |
 ta ha 6 | తాహా | తాహా |

- 51 Garuda.

South of sukhānasi and main cell.

52, 53. Ugranarasimha with Prahlāda on left.

54, 55. Vēṇugōpāla with a chāmaradhāriṇī on left.

56. Halāyudha.

57, 58. Hṛishikēśa with Lakshmī to right.

59, 60, 61. Vaikunṭha-Nārāyaṇa with a chāmaradhāriṇī on each side.

Kannada inscription below : ಸಾನಾದ (ಸ್ತೋಮಾದ) ಉಡಿ ಮರ್ಯಾದ ಮಾಗ ಕ್ಯಾಮಾದ Sana Māda baḍagi Malaiyana maga Kaiya mādida. The characters are perhaps of about 1,500. The broken left hand was probably repaired by Saṇṇamāda.

62, 63, 64. Padmanābha with consorts.

65. Lakshmī (Pl. XVIII, 2) dancing with eight hands (pāśa, laṁba, padma, aṅkuṣa, svarga, pāśa, phala and kalaśa) with drummers below. Kannada inscription ಮಲತಂಡು ಲಕ್ಷ್ಮಾಮಾದೇವಿ—Malitamma Lakshumidēvi.

West of main cell.

66. Yoganārāyaṇa.

67, 68, 69. Dāmōdara with consorts. Kannada inscription ದಾಮೋದರದೇವರು, ಮಲ್ಲಿತಂಡು Dāmōdaradēvaru, Mallitamma.

70, 71, 72. Lakshmī-Nārāyaṇa with consorts—Gaja below Lakshmī.

73, 74, 75. Sankarshaṇa with consorts.

76. Lakshmī seated (abhaya, śaṅkha, chakra, kalaśa.)

North of main cell and sukhānasi.

77. Sarasvatī dancing, 10 hands (lamba, padma, broken, aṅkuṣa, chinmudrā, pāśa, broken, jewel, pustaka).

78, 79. Vāsudēva with Lakshmī on left. Kannada inscription. ವಾಸುದೇವ
Vāsudēva.

80. Lady with parrot and fruits.

81, 82, 83, 84. Kōdaṇḍarāma and Lakshmaṇa with Sītā on left and Hanumān on right.

85, 86, 87. Pradyumna with a lady on each side.

88. Seated Sarasvatī (rosary, goad, pāśa and pustaka).

89, 90, 91, 92. Ugranarasimha with a consort on each side and Garuḍa on right.

North-west of navaraṅga.

93, 94. Aniruddha with consort.

95, 96. Pradyumna with consort on left.

97. Purushottama.

98. Pārvatī (Pl. XVIII, 3) dancing with Gaṇeśa on right and Shaṇmukha on left and lizard on pedestal. Six hands (rosary, lamba, goad, svarga, pāśa and phala). Kannada inscription ಉಕಮಲತಂಡು Chika Malitamma.



1. NORTH-WEST VIEW (p. 71).



2. LAKSHMI DEVI (p. 76).



3. PARVATI (p. 76).

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99. Mahishāsuramardini—slightly damaged. Sculptor: ಚಿಕಾ-
Malitamma.

100, 101. Adhōkshaja with consort.

102. Lady feeding parrot.

103, 104. Mōhinī playing with and feeding cobras.

West of south cell.

105, 106, 107. Lakshmīnārāyaṇa flanked by consorts.

108, 109, 110. Standing Narasimha flanked by ladies.

111. Vaishṇavī dancing (8 hands—rosary, lamba, sword, śaṅkha, svarga, chakra, shield, kalaśa).

North of north cell.

112. Bhairavī standing with goblins and dog. Six hands (sword, trident, arrow, drum, bowl, bowl).

113. Lady dancing playing on cymbals.

114, 115. Achyuta with consort on right.

116, 117, 118. Lakshmīnārāyaṇa flanked by consorts.

119, 120, 121. Janārdana with consorts.

122. Yōgānarasimha.

East of north cell.

123. Vēṇugopāla.

124. Dakshiṇāmūrti with coat, cap, danda and bowl.

125, 126. Upēñdra with consort.

127, 128, 129. Lakshmīnārāyaṇa with consorts.

130. Lady with padma and phala.

North-east of Navarāṅga.

131. Lakshmi standing (padma, chakra, śaṅkha, kalaśa) Kannada inscription illegible.

132, 133, 134. Upēñdra with consorts.

135. Tāṇḍava-Gaṇeṣa with mouse on pedestal feeding on sweets. Kannada inscription (ಚಿಕಾ-ಮಲಿತಾಮ್ಮ) Chika Malitamma.

136. Sarasvatī seated.

137, 138. Hari with consort.

139, 140. Inside porch—concealed by lime wash—Śrī Krishṇa.

The eaves have the usual beaded pendants and dentil kirtimukhas (?) The
parapet, which, of course, covers the outer edge of the
Eaves and Parapet. double roof, is formed of a series of turrets whose fine
sculptures are concealed by thick lime wash. Above the
parapet is a low brick wall of recent construction.

The stone tower (Pl. XIX, 1) which is of the usual Hoysala type has its sculptured turrets on the three tiers hidden by lime wash and

Tower. mortar work. A brick pinnacle with a metal kalaśa is now constructed on its top. The projection over the sukhanāsi

and its sculptured kīrtimukha are also covered with mortar and lime-wash.

The old porch which is flanked by stone benches and supported by round bell-shaped pillars is broadish with complete eaves as at

Porch. Nuggihalli. Its ceiling has above the eight Dikpālakas, a round gallery of lions with concentric rafters connecting

the deep rib beams. The dvārapālas in the porch are ugly and of the Pāllēgār period workmanship.

The navaranga doorway whose sculptures are concealed by chunām including the dvārapalas and Kāliṅgamardana on the lintel leads

Navaranga. into a dark hall of nine añkaṇas against the western wall of which stand two turreted niches containing Gaṇeśa

and Chāmuṇḍā.

The navaraṅga pillars are of the round bell-shaped kind and have nothing remarkable about them. The ceilings, however, have

Pillars and Ceilings. some points of interest. Commencing from the east doorway and proceeding clockwise they are as follows :—

1. Circular gallery with concentric circles and plain pendant.

2. Eight-pointed star-shaped gallery with octagon and deep padma above.
Image of Agni in lower panel of pendant.

3. Circular gallery with concentric circles above.

4. Śrīchakra gallery with concentric Śrīchakras above.

5. Octagonal gallery on the concentric octagons above.

6. Twelve-pointed star-shaped gallery with similar concentric figures above.

7. Round gallery with concentric circles.

8. Star-shaped gallery (sixteen points) with similar dome.

9. CENTRAL CEILING.—Octagonal gallery with concentric circles above, the beam being very deep.

The doorways are chunām-crusted. In the south cell is an image of Vēṇugopāla, 6' high, with its beauty concealed by a coat of

South and North Cells. wax. In the north cell is a good group of Lakshmi-narasimha on a Garuḍa pedestal.

A doorway with perforated jambs leads to the sukhanāsi whose flat ceiling has nine padma medallions. The sukhanāsi is used as a

Main Sukhanasi. store-house for vāhanas while the utsavamūrti is kept in the navarāṅga.



1. JAVAGAL LAKSHMINARASIMHA TEMPLE,
SOUTH VIEW OF TOWER (p. 78).



2. NUGGİHALLI: SADASHIVA TEMPLE,
SOUTH VIEW OF TOWER (p. 32).



3. BELAVADI: VIRANARAYANA TEMPLE,
VAMANA (p. 85).



4. BELAVADI: VIRANARAYANA TEMPLE,
BUDDHA (p. 85).

The garbhagriha doorway has good dvārapāla groups on the jambs and Gaja-lakshmi on the lintel. In the garbhagriha which has a

Garbhagriha. deep padma dome carved out of a single slab stands on a Garuda-pedestal an image of Vishnu as Śridhara (padma, chakra, gadā, śaṅkha). Śridhara rarely appears as the main image of any temple.

An ugly mukhamanṭapa of the Pālēgār period covers the front of the porch.

Mukhamantapa. It has two cells one of which is empty and the other contains a recent image of Vishnu standing. A sculptured wooden pillar, about 6' high, is kept in this cell and is said to be made of the trunk of a Tulasi plant which had grown up on an ant hill in which the image of Lakshminarasimha is claimed to have been concealed.

The mahādvāra which is about 18' high and 7' broad is made up of granite slabs and is a typical late Vijayanagar construction. The

Gopura. gopura has entirely disappeared and portions of the mahādvāra itself are rapidly coming down.

On the south of the main temple is a smaller shrine for Lakshmi constructed in the Vijayanagar period with an image of evidently recent workmanship. But the four pillars used for the navarāṅga are large Hoysala pillars of the bell-shape with sixteen-fluted or thirty-two pointed star-shaped plans. They must have been later on brought from some ruined fine large temple of the Hoysala period.

A small manṭapa with an inscription slab in its ceiling of A.D. 1515 stands to the north-west of the temple. Two pot-stone elephants which must have originally flanked the porch are now guarding the mahādvāra.

Conservation Note. 1. The sculptured walls of the main temple are leaning out and are in danger of falling. Ornamental buttresses might be given to support them.

2. The compound which is full of thorns and rubbish should be cleared and levelled and its wall repaired.

3. Many plants are growing on the temple, its platform, the mahādvāra and other parts. These are pulling down the structures. The north wall of the mahādvāra collapsed a year ago. These plants should be removed and the structures reset.

4. When possible the chunām coat covering the sculptures should be carefully removed.

5. The mukhamanṭapa, porch and platform have very uneven floors of slabs. These should be properly set and cement pointed.

6. The navarāṅga, its ceilings and the gods are covered with wax and are very dirty. It appears that the temple is rich and has 4 or 5 servants and a fund

of about Rs. 7,000. The renovation of the temple should be taken in hand immediately.

GAṄGĀDHAREŚVARA TEMPLE.

About a furlong directly to the north of the Narasimha temple, close to the tank, is a temple of Gaṅgādhareśvara of Hoysala workmanship with a small soap-stone linga on a low pedestal. The doorway of its sukhānāsi has perforated jambs and in front of the navarāṅga is a closed mukhamāṇḍapa or additional navarāṅga with entrances on the south and the north. The temple has no tower and is intact. But it is now being used as a public latrine by the people of the village.

IŚVARA TEMPLE.

About 50 yards to the west of the Gaṅgādhareśvara temple is a small Iśvara temple whose sukhānāsi and garbhagṛīha are completely ruined. In front of its small navarāṅga, *i.e.*, on its south, is a small porch with sixty-four pointed star-shaped pillars. By the side of the porch, half-buried, lies a fine pot-stone elephant worthy of being preserved in a museum.

JAINA BASTI.

To the north-west of the Narasiṁha temple, about fifty yards away, there is a Jain Basti with plain walls. The front door-way is well ornamented; and, near the top of the outer walls is a row of sculptures of groups of Jinas and dancers and musicians. Their irregularity suggests that the temple must have been constructed out of the materials of an older Basti.

BELAVADI.

VIRANĀRĀYĀNA TEMPLE.

General Description. Belavādi is a village on the Bānāvar-Chikkamagalūr road, about four miles directly to the north of Haṭebid. It has a large temple whose main deity is known as Viranārāyāna. The temple may be generally considered to be a trikūṭāchala or three-celled structure; but it is in fact much more complex than any other known trikūṭāchala of the Hoysalas. Its detailed study suggests that it might be studied in two distinct parts: the Western and the Eastern parts. The western part, which is a complete temple by itself, was probably first constructed and then the eastern part was added. The western part consists of a squarish garbhagṛīha with a sukhānāsi

which was originally open, a navaraṅga of nine aṅkāpas and an indented square-shaped mukhamanṭapa. These structures are in the middle of a courtyard, paved with soap-stone slabs and surrounded, for the most part, by an oblong basement. The east portion of this basement still bears upon it part of a cloistered verandah which probably originally enclosed the whole courtyard. On the east of this verandah is a doorway leading to the eastern part of the temple.

This eastern part which is probably an after-thought consists of a large sabhā-maṇṭapa of the indented square plan with triple indentations in the corners, with a sukhānāsi and garbhagṛīha on the south and north respectively containing images of Gopālakṛishṇa and Yōgānarasiṁha. The walls of these two cells are fully sculptured and are different even in plan from those of the Viranārāyaṇa shrine.

To the east of the sabhāmaṇṭapa is a fine large upparige through which originally was the entrance to the temple compound.

When the temples were completed a long inscription in Hoysala Kannada characters was inscribed on a very large soap-stone slab

History. and set up at the south-east corner of the temple, i.e., to the right of the Gopālakṛishṇa shrine. It is a pity that this

slab fell down some years ago, was broken into two, and its inscription was almost completely effaced by weather and mischievous boys. The sculptured panel on the top of the inscription is also ruined but since God Nārāyaṇa stands in it with Vēṇugopāla on his right and Yōgānarasiṁha on his left it is gathered that when the inscription was set up all the three shrines had been constructed and the temple was complete in its present form. A smaller fragmentary Hoysala inscription standing closeby is also greatly damaged, but yet gives us the information that in the Śaka year 1128 (A. D. 1206; the second figure, however, is much damaged) some lands were granted under some tank for the worship of god Viranārāyaṇa. Thus the Viranārāyaṇa shrine at least was in existence before 1206 A. D. Whether the eastern part of the temple was in existence at that date is not clear, though it can be said that the other deity mentioned in the inscription is neither Vēṇugopāla nor Yōgānarasiṁha. It may, however, be stated that the eastern part of the temple and the upparige are at least an after thought, since the cloistered verandah separates them from the western part of the temple.

Around the Viranārāyaṇa shrine no separate platform appears. The basement has six cornices of which the fourth and fifth from the

Viranarayana Shrine : bottom have uncarved mouldings meant for small

Outer View. kīrtimukhas and makara faces respectively. The wall which is horizontally unbroken by a middle cornice has

only thin tall square pilasters of the plainest type with, here and there, a large indented square-shaped pilaster. No other ornaments appear on this wall. Even the incuse recesses are not so many as in the other two shrines.

The eaves with plain under-surface and dentil projections and beaded pendant edge, and the parapet with its row of makara faces and highly ornamented figure-bearing tōraṇas are similar to the corresponding parts of the other two shrines. The parapet, however, runs round the whole temple including the manṭapas.

Eaves and Parapet. The soap-stone tower with three tiers of turrets and large stone kalaśa on the sikhara is also similar with the corresponding parts of the other two shrines. The Saṭa group over the front projection has disappeared from all the three and the kīrtimukha in front of the west tower has a standing image of Viṣṇu. The chief images on the west tower are:—Vēṇugopāla, Kālingamardana, various forms of standing Viṣṇu, Yakshas and Yakshiṇis.

The navarāṅga doorway is comparatively unworked except for the dvārapālas and the Gajalakshmī lintel. The hall which is about 25'

Navaranga. square was originally completely walled in except near the doorways and must have been quite dark. A large window about 2' x 3' has recently been opened in the south wall. Through its crevices can be seen the fact that the inner and outer walls of the temple are entirely different. The navarāṅga pillars, though large, are of the usual round bell-shaped kind. The navarāṅga has plain straight walls with intervening star-shaped and pond-shaped pilasters and has no niches.

The hall has nine ceilings, all domed. They are, from the east running clockwise:

1. Round gallery with concentric circles.
2. Eight-pointed star-shaped gallery with octagon above and a padma on top. Through a crevice here can be seen the double roof of the temple. It could be entered from the top. The upper roof is supported by a series of low pillars placed on top of the lower pillars and is sloping on the sides. From this hollow in the roof the inner part of the tower could also be entered as at Hullekere, etc.
3. A gallery of sixteen blunt points with concentric circles above.
4. Śrichakra gallery with concentric Śrichakras above.
5. Octagonal gallery with concentric octagons.
6. Star-shaped gallery of twelve points with similar concentric figures above.
7. Circular gallery with concentric circles.
8. Sixteen-pointed star on two tiers of slabs with a fine padma above.
9. Central.—On an octagonal cornice bearing the eight Dikpālakas is a round gallery with groups of Saṭa fighting two lions together. Above the rafters are concentric circles with a large plain pendent band in the middle.

The sukhānāsi appears to have been open at first. A doorway of roughly worked slabs now separates it from the hall. The

The Sukhanasi and Garbhagriha. sukhānāsi ceiling is a dome with an octagonal gallery and concentric circles above. The garbhagriha doorway whose sculptures are hidden by lime-wash is comparatively large and

admits into the garbhagriha which has a flat ceiling of sixteen squares ornamented by rosettes. The image of Vīranārāyaṇa (which is about eight feet high from the ground including the pedestal) stands on a Garuda pedestal. It is a fine image, beautifully carved and elaborately ornamented. Its four hands are thus disposed : śaṅkha (the symbol has disappeared leaving only two bits sticking), padma, gadā and chakra (broken). The broken symbols deserve to be restored in gold or silver. The god is flanked by consorts and the serpentine tōraṇa has the usual ten avatāras on its edge.

Outer view: The mukhamāṇṭapa has five comparatively plain cornices with a row of pilasters and rosettes between the fourth and fifth from bottom. The eaves and turrets and the

Mukhamantapa. slanting railing running all around are unworked. The eaves are wider and heavier than around the main temple. This māṇṭapa is

of the plan of an indented square and has a stone bench ornamented with rosettes and pilasters on its face running all around the edge except near the two doorways.

The pavilion is supported on twenty-two pillars, twenty of which are of the round bell-shaped kind. The other two pillars at

Pillars. its east end, however, are star-shaped with thirty-two points.

A domed porch connects this māṇṭapa on the east with the stone verandah and appears to have had stepped entrances on the south and north which are now walled up.

The ceilings are in order as follows commencing from the east and running clockwise first in the outer circle and then in the

Ceilings. middle one :—

1. Above porch : gallery of broken octagon with concentric circles.
2. Circular gallery with concentric circles.
3. South end : Circular gallery with concentric circles.
- 4, 5. West end: similar to No. 1.

Inner Square.

6. Octagonal gallery with octagons above.
7. Twelve-pointed star-shaped gallery with similar figures above.
8. Square upon square placed corner-wise.
9. Twelve-pointed star gallery with similar figures above.

10. Circular gallery with concentric circles above.
11. Twelve-pointed star with similar figures above.
12. Circular gallery with concentric circles.
13. Twelve-pointed star gallery with concentric circles.
14. *Central*.—On an octagon rise three concentric rows consisting of trefoils (similar to the Nāga symbol or *fleur-de-lis* with upturned arms).

To the east of the connecting porch now stand five soap-stone arkaṇas supported by smallish round bell-shaped pillars

Verandah. To the north and south of this structure continues a soap-stone basement with evident signs of having borne a verandah (now disappeared) which must have enclosed the courtyard.

The eastern portion of the temple, which has already been generally described is connected with the western by a doorway which

East Portion of the Temple. is now the only entrance to the western part of the temple. Its only entrance is on the east and is supported by large soap-stone elephants, well-shaped, with four tusks each. (Pl. XX, 1).

The basement of the eastern part of the temple has four cornices around the manṭapa and six around the cells. These are

Basement. mostly unworked except in a few places here and there and are similar to the cornices of the main temple except that the third cornice from the bottom is flat. The manṭapa has the bottom four cornices while above them is a row of pilasters with intervening sculptures surmounted by towers flanked by lions and Sala groups. The sculptured figures are generally those of seated Yakshas and Yakshiṇīs. Above these are the slanting railings, portions of which bear finely sculptured panels between the pilasters. The interesting figures are, commencing from the south-east of the entrance :

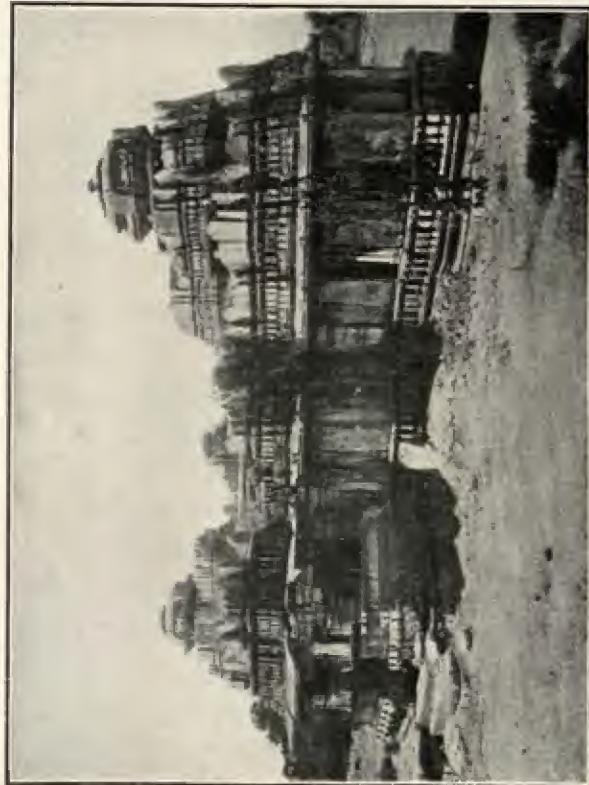
1. Bhīma fighting the serpent king.
2. Balarāma pursuing Arjuna (?) who is carrying off Subhadrā.
3. Paraśurāma slaying his mother.
4. Vēṇugōpāla with cows, cowherds and cowherdesses.
5. Kṛishṇa slays Dhēnukāsura.
6. Kṛishṇa hurls Gardabhāsura.

Corner.

7. Kṛishṇa slays Hayāsura.
8. Gōvardhanadhāri.
9. Kṛishṇa informing Arjuna, while bathing, of the demise of Abhimanyu.

Corner.

10. Kāliṅgamardana.
11. Two monkeys fighting.



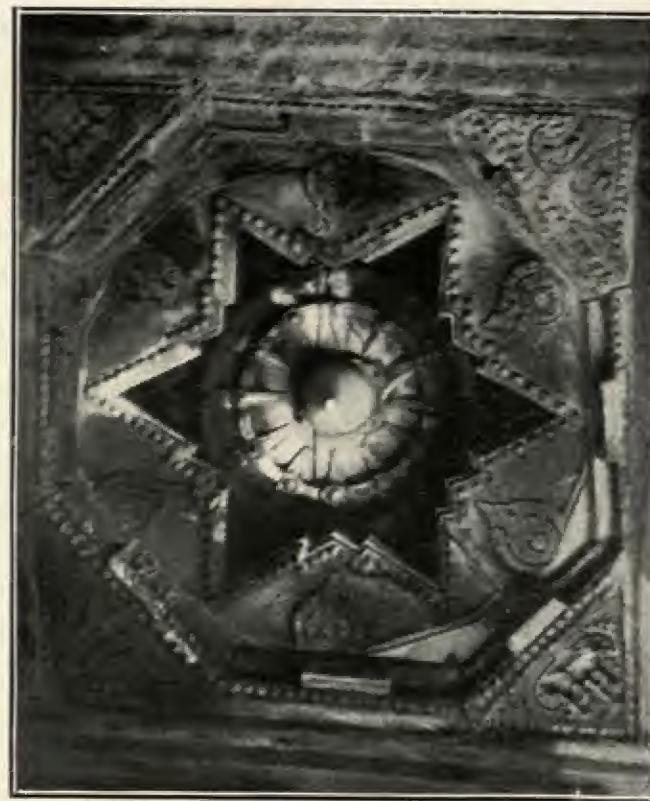
1. BELAVADI: VIRANARAYANA TEMPLE, ELEPHANTS (p. 84).



2. CHATTAHALLI: CHATTESVARA TEMPLE, SOUTH EAST
VIEW (p. 90).



3. HULLEKERE: CHANNAKESAVA TEMPLE, INTERIOR VIEW.



4. HULLEKERE CHANNAKESAVA TEMPLE, CEILING (p. 70).

12. Mōhinī molested by monkey.
13. Mōhinī and Bhasmāsura.
14. Couples at love.
15. Dancers and musicians (south).

North railing—unworked.

The walls of the cells above the basement have the horizontal dividing cornice without a scroll band and the lower part is much wider

Wall Decorations. than the upper one. The latter contains on single or double pilasters turrets of comparatively plain workmanship. The lower part which is larger than at Hārnahālji and elsewhere contains large wall images, about 2½' high, with scroll work on the pedestals and creeper tōraṇas above. These latter declare the shrines as having been built in the thirteenth century. The large images are fully ornamented though their limbs are thickish, their legs proportionately too short, their bulging toes forward and their faces rounded. They strongly remind us of the Sōmanāthapur images, though here and there is an exceptional figure which attracts our notice like Buddha and Vēnu-gōpāla.

The images on the outer walls of the Gōpālakṛishṇa shrine commencing from the east are:—

Wall Images.

East Face—

1. Harihara (rosary, trident, charka, śaṅkha).
2. Garuḍa.
3. Nārāyaṇa.
4. Kēśava.
5. Vāmana (Pl. XIX, 3) the dwarf holding stick and kamandalu with a lady attendant.
- 6, 7, 8, 9, 10, 11, 12. Vishṇu (gadā, padma, śaṅka, chakra) standing flanked by a consort and two lady attendants on each side.
13. Dhyanī Buddha without ushṇīṣa. (Pl. XIX, 4.) This occurs very rarely in Hoysaḷa sculptures, being found generally only on the prabhāvali of the main images.
14. Vēnugōpāla.

South Face—

15. Kāliṅgamardana.
16. Garuḍa.
- 17, 18, 19, 20, 21, 22, 23. Purushöttama flanked by consort and two chāmara-dhāriṇīs on each side.
24. Standing Narasiṁha.
25. Śridhara-standing.

West Face—

26. Nārāyaṇa.
27. Arjuna shooting the fish target.
- 28, 29, 30, 31, 32. Gōvardhanadhārī with a consort and a chāmaradhāriṇī on each side.
33. Paraśurāma.
34. Gōvinda.
35. Halāyudha.
36. Four-handed Lakshmī (padma, chakra, śankha, phala).
37. Śrī Rāma—two-handed, with arrow and bow.
38. Dharaṇīvarāha—unfinished. (End of South Cell Wall).

North Cell Wall.—

The wall images commencing from the north-west and proceeding clockwise are :

West wall—

39. King standing with two hands about to join in añjali—Prahlāda (?)
- 40, 41, 42. Yōgānarasiṁha with a chāmaradhāriṇī on each side.
- 43, 44, 45. Vishṇu as Vāmana flanked by consorts.
46. Halāyudha.
47. Garuḍa.
- 48, 49, 50, 51, 52. Pradyumna with a consort and chāmaradhāriṇī on each side.
53. Garuḍa.
54. Śrī Rāma.
- 55, 56. Vishṇu as Śrī Kṛishṇa standing. Consort on left.

North wall—

- 57, 58. Kēśava with Lakshmī.
- 59, 60. Mōhiṇī with mirror and chāmaradhāriṇī on right.
- 61, 62, 63, 64, 65. Pradyumna with a consort and lady attendant on each side.
- 66, 67, 68, 69. Standing Narasiṁha with two consorts and a chāmaradhāriṇī—all on left.

East wall—

- 70, 71. Vishṇu standing—symbols except padma broken. Consort on right.
- 72, 73. Paraśurāma with lady attendant.
- 74, 75, 76, 77, 78. Vishṇu as Vishṇu with consorts and attendants.
- 79, 80. Kalki, two hands with sword and shield. Garuḍa on left.
- 81, 82. Dharaṇīvarāha with consort on left.
- 83, 84, 85, 86, 87. Kāliṅgamardana—dancing on the cobra with musicians accompanying, davaṇe, rudravīṇa, tāla, mṛidaṅga, cymbals.

The eaves on the south and north cells are narrow and have beaded edges like those of the main cell. But the eaves of the sabhāmaṇṭapa are very different in character.

Eaves and Parapet. They are large and heavy with a deep 'S' form and have on the under surface imitation beams and rafters. The parapet of the whole temple is uniform in character being composed of richly ornamented turrets, similar to those of the main temple. The sculptures contain Saṭa groups, Yakshas, lions, makaras, various forms of Vishṇu, etc. The important ones are—

- (1) Over the East entrance : Śrī Rāma with Sīta, Lakshmaṇa and monkeys below, Saṭa fighting two lions like Gilgāmesh ;
- (2) South-east corner : Kāliṅgamardana and Vēṇugopāla
- (3) South-west of sabhāmaṇṭapa : two men fighting ;
- (3) South of navaraṅga : Lakshmi-Nārāyaṇa, Mōhinī ;
- (5) North of navaraṅga : Yōgānarasiṁha.
- (6) North of mukhamāṇṭapa : Halāyudha.
- (7) North-east of sabhāmaṇṭapa : Hanumān, Buddha, Kalki, Rāma slaying the golden deer.

The south and north towers are similar to the west tower in almost all main features having three tiers of turrets ornamented with kīrtimukhas. In these latter are varied sculptures similar to those on the parapet. The noteworthy ones are :

South Tower—

Lakshminarasiṁha, Yōgānarasiṁha, Ugranarasiṁha, Buddha, etc.

The panels in front of the projections of the tower contain :—

South :—Vishṇu.

North :—Vishṇu.

Main :—Janārdana – partly worked.

The sabhāmaṇṭapa is a large pavilion of thirty-nine aṅkāṇas and of the indented square plan with triple indentations. Its roof is borne on forty-six pillars of the round bell-shape type, while all around it except at the four entrances is a stone bench.

Sabhāmaṇṭapa. Originally the south and north sukhānāśis also were open. On the inner face of the bench is a row of elephants as at Arsikere in various attitudes often fighting or marching with men. Each elephant is about 18" high. A few of the elephants are, however, unworked. The bell-shaped pillars have either flat-beaded pendants (worked on only one pillar) or bulging round-bellied bells for leaf-shaped panels as at Kubatūr and Nāḍkalāsi.

The ceilings are mostly flat and ornamented with shallow lotuses. The exceptions are three ceilings :

1. South-south-west, second square : A fight. A hero fighting three others one of whom holds his arms back. Around the central panel are a large number of fighters.
2. Near west doorway : Vēṇugōpāla surrounded by dancers and musicians in an ornamental creeper grove with a row of cows on edge. Śaṅkha and chakra are worked alternately in the second series of convolutions.
3. Next to the above from the east : Kāliṅgamardana surrounded by two ornamenteally intertwining serpents, a creeper scroll and a ring of cows.

South shrine.—A comparatively plain doorway with dvārapālas and imitation perforations on the jambs and a Gajalakshmī lintel and a

Cells. well ornamented top panel with five towers and creeper ornamenation, leads into the sukhānāsi which was

originally a part of the sabhāmaṇṭapa. A similar doorway without the imitation perforations gives admission to the garbhagṛīha which has a flat ceiling ornamented with padma medallions. In the cell on a Garuḍa pedestal is a fine large image, about 7' high, of Vēṇugōpāla. This image unlike that at Sōmanāthapur wears a well ornamented kīrīṭa. But in other respects it is similar. Each jamb bears a consort, cows, and cowherdesses and ṛishis while the symbols of Viṣhṇu (śaṅkha, padma, gadā, charka) are shown in the background. The god stands under a manī-tōraṇa above which is the kalpavṛiksha (whose fine carving is covered by chunān). The ten avatāras do not appear on the prabhāvalī. The image of the god is finely made and intact. Its legs are crossed and some of its fingers are lifted as if in the act of playing on the flute. The image is covered with hardened wax and its face bears caste marks uncleansed for many years. It requires to be carefully cleaned.

North cell.—The north sukhānāsi and north cell are quite similar to the south ones except that the north ceiling bears a shallow dome with a padma in the centre. The image of Yōgānarasimha, about 6½' high, shows the god seated on a Garuḍa pedestal in the utkuḍikāsana. He wears a fine kīrīṭa, longish horse-like ears, an exaggeratedly wide mouth and protruding eyes. His back hands hold the chakra and śaṅkha while the front ones rest loosely upon the front knees which are supported by a jewelled band. On the outer edges of the serpentine tōraṇa appear the ten avatāras. The image is a grand one and shows the mighty ferocious god in an attitude of peaceful contemplation.

Upparige. The *upparige* is a large impressive structure which shows the character of the purely Hoysala mahādvāras. It is a large high building consisting of a hall, about 25' square, and a spacious porch. Viewed from the outside we notice

that the basement with its usual cornices is plain, that the outer wall is ornamented only with plain long pilasters and that the roof over the outer square is sloping while the central roof is flat. The building stands on a high ground and is approached by a flight of steps at the top of which is the entrance to the porch flanked by two soap-stone elephants. Similar elephants flank also the western entrance of the *upparige*. A stone bench runs around the porch and the partly ruined slanting railing at its back is unornamented. The ceiling of the porch has only six large padmas and its roof is supported by four bell-shaped columns on each side. The doorway has dvārapālas on the jambs and Gajalakshmi on the lintel. The inner view of the hall is imposing because of its height which is about 17' and by the graceful shape of the bell-shaped columns which are tall and slim, unlike the usual fat types met with elsewhere. The proportions of these pillars, the plain pilasters on the outer walls and the sloping roofs create a suspicion that the building might belong to even the eleventh century (compare Kubatūr and the Jain Basti at Śringēri). But the pillars of the porch and the fact that it is only a gateway show that such a structure could be constructed even about 1200 A.D.

The distance between these large pillars is about 12' and the design of the ceiling is nine squares each having a lotus.

The temple of Vīranārāyaṇa is an important monument in the State for its architecture, sculpture, magnitude and nearness to Halebīd. ✓

Conservation Note. But it is in an unpardonably neglected condition. The village of Belavādi and its lands probably belonged to this

temple. Now they form part of the Śringēri mutt whose administration ought to pay immediate attention to the renovation of this beautiful temple.

1. The *upparige* which is used now as a cow-pen and has its roof and walls in a dangerous condition should be repaired, its flooring and its steps reset and cement pointed.

2. It should be provided with a battened wooden door.

3. The courtyard, part of which is being used as a public latrine, should be cleared and levelled and a compound wall put up around the area; some houses in the neighbourhood being acquired, if need be.

4. Against the compound wall may be constructed accommodation for the ratha and the stores as also for the necessary kitchen and yāgaśālā when funds permit.

5. The roof of the building generally is overgrown with grass and thorns which should be removed. The roof of the navaraṅga has two large rents with many smaller ones which give free admission to the hollow double-roof. Bones of small animals like dogs or goats lying in the hollow showed that sometime ago the roof had been used as a lodging by a cheeta. This roof should be immediately repaired, the stones being reset and a concrete coating of sufficient strength and thickness being given.

6. The cloistered verandah of the main temple is coming down rapidly. The ruined part of it may be removed, that is, all except the three front aṅkanas, its mud walls cleared and the earth lying about it removed and levelled.

7. The main navarāṅga is dirty and dusty. It should be cleaned. Another window may, if need be, be opened in the north wall.

8. Above the south window the walls should be re-examined since there is a hollow gap between the inner and outer wall.

9. The sculptures and the deities of the temple should be well cleaned (with petrol and washing soda).

The total expenses which may come to nearly Rs. 10,000 may be provided by the Śringēri Jahagir or Government as the Government desire. The repairs are urgent and must be attended to immediately to save the beautiful monument.

CHATCHATHALLI.

CHATTEŚVARA TEMPLE.

(Pl. XX, 2).

About three miles east-north-east of Halebid is a small village named Chaṭṭaḥallī which contains a trikūṭāchala temple dedicated

General Description. to Śiva as Chaṭṭeśvara. The temple faces directly to the south and is of plain workmanship. It contains three cells all of which are squarish in plan slightly indented. The main cell of Chaṭṭeśvara is to the left of the navarāṅga facing east. The cell facing the navarāṅga door contains Viṣṇu facing south, while the third cell containing an image of Sūrya faces west.

The temple was constructed by Chaṭṭadaṇḍayaka, a Hoysala officer under king Ballāla II about the year 1200 A. D. It has two inscriptions,

History. one on a slab to the east of the porch and another on a beam inside the navarāṅga near the entrance.

The temple appears to have been built on a floating foundation over which rises the basement containing five cornices. The third

Basement. and fourth cornices from the bottom were evidently meant to receive the usual ornamental designs of makara mouths and cross moulding kirtimukhas.

The walls are all plain with small square pilasters set in at the corners. The eaves are plain with unworked under-surface and edges.

Walls, Eaves and Parapet. The parapet is composed of a series of turrets with ornamental carvings on the dentil projections and śikharas.

Of the three towers, the north one has collapsed and the remaining two are made each of three tiers of unornamented turrets, with unsulptured mouldings. The kalaśas are missing from the sikhara. The western tower however has a few sculptured panels containing Yakshas and Tāṇḍavēśvara. The projections over the sukanāsi have neither the Saṭa groups nor sculptured panels.

The porch is entered by a flight of steps flanked originally by turreted niches.

Porch.

On either side of the porch are stone benches backed by unworked railings. The roof is supported by two soap-stone pillars of the usual bell-shaped kind and contains a

ceiling consisting of an octagonal gallery with three concentric octagons and a plain pendant above.

The navaraṅga doorway is comparatively plain but for two indented square shaped pilasters, two Śaiva dvārapālas, and a Gajalakshmī-

Navaranga. lintel. The navaraṅga ($20' \times 20'$) has nine aṅkaṇas, the central one being the largest. One of the central dome beams has a fine eight-pointed star-shaped Śrīchakra with an inset padma. The design is beautiful and is in high relief.

The four central pillars are of the thickish bell-shaped round type without **Pillars and Ceilings.** detailed ornamentation.

The nine ceilings are all domed and are running clockwise from the south door :—

1. A square with a frieze of swans, with a circular gallery and with concentric circles above.
2. Round-edged Śrīchakra gallery with similar concentric figures above.
3. Concentric octagons with octagonal bud.
4. Square gallery with similar squares above.
5. Three concentric circles.
6. Seven-pointed stars over similar gallery.
7. Concentric circles.
8. Eight-pointed star-shaped gallery with similar figures above.
9. *Central* : Round gallery with eleven-pointed concentric star above.

Inside the navaraṅga against the west wall are pedestals bearing the mouse and the lion showing that originally there were Gaṇeśa and Mahiṣasuramardini. These were robbed and have now been replaced by a recent Viśabhadra and a Hoysaḷa Bhairava brought from elsewhere. A small bull is also placed in the navaraṅga.

The main cell is the only one with a doorway for its sukanāsi. The latter has above the dvārapālas, square perforations on the

The Main Cell. jambs and a Gajalakhshmī lintel. The sukanāsi ceiling is flat. The garbhagṛīha doorway has dvārapālas and an

unworked Gajalakshmi lintel. The garbhagriha which has a flat ceiling has a small natural linga.

The sukanasi of the north cell is open and contains a domed ceiling with concentric circles and the pendant missing. Through a crevice in this dome is seen the double roof of this building.

North Cell. A plain unworked doorway leads into the garbhagriha which has a flat ceiling. In it on a worn out Garuda pedestal stands a Vishnu image whose symbols are all broken. It is probably Keshava. It is about 6 feet high in all and is flanked by consorts and chamaradhbari. Around the serpentine torana are the usual ten incarnations of Vishnu.

The open sukanasi of the east cell is similar to the north one, but has a flat ceiling like that of the main sukanasi.

The east garbhagriha doorway is also plain and the cell, which has a flat ceiling, has a fine Surya image on a seven-horse pedestal. The god's face has been recently retouched and spoiled. Otherwise it is a good piece of sculpture. On each jamb is a Chhayaa while on the prabhavali there are the twelve Adityas.

1. The temple is considerably damaged and cannot be set right without much expenditure. It would be enough to prevent it from

Conservation Note. further ruin.

2. The collapsed stones of the north tower may be removed to relieve the walls from weight.

3. The plants growing on the building may be rooted out and the roof remade with concrete.

4. Some props may be given to the walls where they are dangerously out of plumb.

5. The village Patel or Chairman may be given an allowance of Rs. 2 per mensem to keep the plants from growing.

VISHNU TEMPLE.

To the south-west of the Chattevara temple, about 50 yards away, is a porch, a navaranga doorway and part of a wall of a Vishnu temple which has now disappeared. Its front beam has an inscription of about 1200 A.D. and its walls have four images of Vishnu as Keshava and Sri Krishna standing with consorts. The temple must have been a good one. Some of its stones are of darkish soapstone like the images of the Nagarvara temple at Halebid. The sculptures are fit to be removed to a museum.

DODDAGADDAVALLI.

LAKSHMIDĒVI TEMPLE. *廟*

Doddagaddavalli is a village about $1\frac{1}{2}$ miles directly west from the spot of the main road of Hassan-Belur where the 9th milestone and the stone indicating the boundary between the Kāvērī and the Krishnā basins stand. A pathway passing over a low hill leads to the village whose surroundings can clearly be seen from the crest of the hill behind Girihalli.

The temple with its many towers attracts the eye even from a distance. In fact this is one of the features for which it is of interest. The other two features are that it is a temple of four cells artistically arranged in plan and that it is a temple of Lakshmi where the goddess is the chief deity. But for these features the temple has nothing extraordinary about it. In a wide stone compound entered through a porch on the south and formerly through yet another in the north stands the temple with its four towers, three of which are of the stepped pyramid design. Four more similar, but smaller, turrets crown the four shrines which occupy the corners. The exception is the tower over Lakshmi which is more nearly of the multi-turreted kind. In plan the temple is closely a Latin cross with its head to the south and two entrances leading into it through each side of its long tail. A small Virabhadra shrine of the Hoysala days is built to the north-east of the temple. These with the four corner shrines give us in all nine shrines with nine towers.

In the absence of inscriptional evidence the archaeologist would probably ascribe the temple to the late Chālukyan or very early

History. Hoysala period owing to the comparative plainness of its walls and towers and the occurrence of the stepped pyramid. But inscriptional evidence definitely shows (Hassan 149) that the temple was constructed in the year 1113 A. D. in the reign of Vishṇuvardhana Hoysala by a merchant Kullahana Rāhuta and his wife Sahajādēvi. This couple founded the village of Abhinava-Kollāpura, otherwise known as Gaddumballi and constructed the temple of Mahālakshmi. Subsequent inscriptions of the reign of Ballāla and others inform us of the numerous grants made to the temple. But there does not appear to be any extraneous structure built later on or otherwise engrafted on the temple. The Bhairava and corner shrines also are architecturally similar to the main building though it is possible that they were put up slightly later.

Since the temple is built on a slope descending slightly towards the east and the ground level beyond the compound on the west is

Basement and walls of the main Temple. higher than that of the temple compound there is not even the suggestion of a platform below the temple. The basement or that part of the outer wall which seemingly performs that function, has the usual six cornices with the mouldings of numbers 4 and 5 unworked. Above the basement is the wall which has no horizontal cornice and has, in addition to the usual large and corner pilasters, turrets and turreted canopies borne on single or double pilasters. The turrets also are comparatively simple in design consisting mostly of dentil cornices and square-planned śikhara, with round stone kalaśa. They remind us more of the simple turrets at the Bēlūr temple than of the elaborate and highly complex turrets of the thirteenth century like those of Sōmanāthapur. Above the double pillar canopies the turrets are mostly in the shape of single storeyed niched shrines with or without pillars while above the turrets borne on single pilasters are serpentine tōraṇas issuing from simhalalāṭas. The pillared niches are finely designed. Under the canopies no sculptures exist except a Kālī figure on the east wall of Kālī shrine.

The eaves and parapets have no ornamentations except the unworked dentil cornices. The towers, however, are of two classes. All

Parapets and Towers. the towers of the temple except that over the Lakshmī shrine are of the simple stepped pyramid design with no ornamentation either on their edges or on the dentil mouldings. The steps are more correctly eaves-shaped cornices with a moulding running along the lower edge for receiving the beaded pendants and the trapezoid teeth meant for kīrtimukha arches. Each tower has eight or nine such stepped cornices rising from a square bottom, whose angles are indented. Each cornice appears in reality to be only a conventionalised abbreviation of a storey, so that these vimānas depict a many storeyed building in a highly conventionalised form. The tower over the Lakshmī shrine, however, is raised on a different principle. It has two tiers of small towered shrines rising one above the other. Their prototype is found in the Pallava architecture of Māmallapuram, whereas the stepped pyramid would more properly be derived from similar stepped structures of the Chālukyan Empire.

The turrets of the Lakshmī shrine have on their śikhara and in their inter-spaces small kīrtimukhas and tōraṇas respectively bearing Yakshas or ornamental rosettes. Each tower has a projection over the sukanāsi on whose front face is a kīrtimukha with an unimportant sculpture and above which is a Saṭa group. Out of the nine Saṭa groups the temple originally had, one that was on the north-east corner shrine is missing.

Each tower has on its śikhara a fine large stone kalaśa adorned with beaded hangings which go around its girth.

The navaraṅga which is of modest size is entered by two doorways of which the east one is plain and the west one ornamented. On Navaranga.

the outer side of each jamb is a Vaishṇava dvārapāla on a pedestal borne by lions and gryphons. The jambs which bear the usual rosette, scroll and ropebands with eight-pointed star-shaped pilasters bear a lintel with a frieze of lions and unworked central panel. Above it are four turrets with an unworked kīrtimukha in the centre.

The navaraṅga which is roughly an oblong hall is composed really of two navaraṅgas each of nine aṅkaṇas and each having round bell-shaped pillars. The eastern part has stone benches running around its sides which are closed with plain pierced windows. The two parts open into each other freely and have no dividing wall. The most interesting things in the navaraṅga are the two sculptured Bhētālas on its extreme south which guard the door to the Kālī shrine. Each Bhētāla is shaped like a conventionalised skeleton with dishevelled hair, protruding eyes, large ear-rings, open mouth showing fangs and projected tongue. They are both male and show exaggeratedly large sexual organs, being stark naked. The west one whose hands are broken has other goblins attending upon it, while the east one has a sword in right hand with the severed head of a bearded man and a bowl in the left. They are interesting images and unique in their conception and execution since colossal Bhētālas (each is about 6½' high) are not found elsewhere in the Mysore State.

The ceilings are mostly well-designed, though none of them has a true dome. They are either flat or have shallow imitation domes carved out of single slabs with round sculptured panels in high relief. The central ceiling of the western part of the navaraṅga has a male dancing figure playing on the vīṇā which is probably Virabhadra. The ceiling to its north has a flying Kāpāli with sword and bowl in his two hands. The outer square of the eastern part, however, has the eight Dikpālakas. But the sculptures of the central ceiling are weathered away.

Though the temple is named after Mahālakshmi even by the founder, the most important place is occupied by the Kālī shrine. It

Kali Shrine. has no sukhānāsi and the cell is entered by a doorway on each jamb of which is Mōhini dancing, while the lintel bears the face of Kālī with the fangs and tongue appearing in the partly opened mouth. Goblins support it on either side. The design is rare.

In the cell which has a shallow padma ceiling is a pedestal on the face of which a goblin is seated playing on a pot-drum on the mouth of which is stretched a parchment and around which is a snake. The goddess is seated in sukhāsana on the prostrate body of a Rākshasa and holds in her eight hands—sword, mace, trident, arrow, drum, pāśa, bow and bowl. Her fangs are protruding from the corners of her mouth, and she wears jaṭā-makuṭa and sarpakuṇḍala. On the

prabhāvalī is a host of goblins playing on musical instruments eating or brandishing swords.

✓ The sukhānāsi of the Lakshmī shrine is entered by a very plain soap-stone doorway which probably was a later insertion, the original sukhānāsi being open as in the other shrines. An ornamental doorway with a Tāṇḍavēśvara lintel leads to the cell

Lakshmi Shrine. of Lakshmī which has a small niche in the south wall and a shallow padma ceiling. The image stands on a pedestal with a poorly carved padma on its face. The goddess who is about 3' high excluding the pedestal stands in samabhaṅga with an attendant on each side and holds in her four hands rosary, śaṅkha, chakra, and phala with gadā. She wears a kiriṭa with nimbus, makarakuṇḍala and other ornaments. She has no tōraṇa at all, an unusual fact in Hoysala sculpture. She wears shorts, her upper body being quite bare. Her body, though small waisted, is too large round the breasts and hips to be slim; and her face cannot be considered to be feminine. Her lower jaw is squarish and its front is vertically too narrow. Her feet and hands are so lacking in finish that a doubt arises whether this is the original image at all. The image could more properly be ascribed to the fourteenth century rather than to the early part of the twelfth. However, if the image is really one of 1113 A. D. it is a poor specimen of Hoysala workmanship.

The southern shrine whose doorway and ceiling are similar to those of the others has a lintel on whose panel is seated Yōgānara-

Vishnu Shrine. simha. In the cell is a large Garuḍa pedestal on which must have stood formerly a Vishnu image. Since this has been lost, a small Bhairava image is now kept.

The cell which faces east is that of the Liṅga known in the inscriptions as Bhūtanātha and popularly called Virūpāksha. In the

Linga Shrine. open sukhānāsi are kept a mutilated Shaṇmukha on peacock, a Gaṇeśa, a small recent bull and other stones. The doorway and ceiling are similar to the others and the fat-headed liṅga which is of medium size has nothing peculiar about it.

The Bhairava shrine which is to the north-east of the Lakshmī shrine is an independent and unconnected building by itself and is also of the Hoysala period and has a sukhānāsi and a garbhagṛīha. Both the doorways have ornamental frames

Bhairava Temple. but on the sukhānāsi lintel is Dakṣināmūrti seated in yōgāsana and on the garbhagṛīha lintel is Kālī's face. The garbhagṛīha jambs, however, are of greater interest since they have on the right Mōhinī and on the left Dakṣināmūrti, while to the outer right is a man tearing his own abdomen and drawing out the entrails and on the right is another treading on the head of a fallen man and cutting his own throat with a sword.

In the cell on a pedestal bearing a dog in relief is an image of Bhairava supported by goblins. The image is intact except that it has lost the front right hand which held the sword.

The prākāra or compound wall is of soap-stone and about 3' thick and 7' high.

**Prakara and Corner
Shrines.**

The corner shrines which face north or south only have ornamental doorways with Lakshmi on the lintels. What deities they originally contained, it is not possible to understand.

An ornamental doorway with Gajalakshmi lintel leads into the compound from the east and just outside it is a basement of a porch of **Gateways and Porches.** one aṅkāṇa which has now disappeared. A similar doorway connects the compound with a large entrance māṭapa on the west, which has nine squares supported by round bell-shaped pillars and stone benches with rounded railings at the edges. The doorway has a mutilated Gaṇeśa on its lintel, while the eight Dikpālakas adorn the central relieveo-panels of the shallow domes of the outer square. The middle square, however, has the figure of Tāṇḍavēśvara in relief. The railings are plain. The existence of the more important porch on the west suggests that the main road of the temple must have run close to it.

On the east of the temple beyond the porch is a broad flight of steps leading down to the tank. The situation of the temple close to the tank gives it much attractiveness.

Conservation Note. The Mahālakshmi temple at Doddagaddavalli, though comparatively plain in its sculptural work, is a monument of much importance owing to its plan and early date. It fully deserves to be conserved.

1. The chunām encrustations on its doorways and sculptures should be removed.
2. The towers and compound walls have been pointed with white cement which shows glaringly against the dark stone. Coloured cement should be used.
3. The pavement of the courtyard should be cement-pointed with an outlet for water on the south-east.
4. The western porch should be repaired, its pavement being re-set and cement-pointed and its railings re-set.
5. When possible, the approach to Doddagaddavalli from the road should be improved by the construction of a motorable road.

Considerable repairs have been done to the temple in recent years.

PART-III NUMISMATICS.

COINS OF THE WESTERN CHĀLUKYAS.

(PLATE XXI 4.)

EARLY CHĀLUKYAS OF BĀDĀMI.

Type A :—Boar and Lotus.

1. Ai. '55 Flat and thick, double die struck. Wt. 57·2. Metal inferior.¹
 Obverse :—Large caparisoned boar to right, with sun and crescent moon with pellet above.

Reverse :—Large rude eight-petalled lotus.

The boar was the crest of the Chālukyas and the lotus connects this coin with the Kadamba issues. The weight is clearly the later Chālukya standard. The use of double dies suggests the times when punch-marking had not yet revived. The coin may belong to the reign of Pulikesin I (C. 550-566) whose son Kirtivarma subdued the Kadambas².

Type B :—Boar and five punch marks.

2. Ai. Wt. 57·2. Cup shaped, and outline irregular.
 Obverse :—Small boar to right in centre with a partly visible lotus above it, both struck from the same die. Around five punch marks :—

- (1) & (2) Highly conventionalised *Śrī* in old Kannada.
- (3) Eight-petalled lotus almost obliterating the die-struck lotus.
- (4) Conch.
- (5) Strung bow.

Reverse :—Striated, the lines forming a rough square.

The *Śrī* and lotus are like what are found on later Yādava coins; and the conventionalisation of *Śrī* suggests the existence of earlier issues. The common irregular outline and concave obverse connects this type with the Yādava era and the eleventh century more than with the early Chālukyas, to whom it is usually attributed. Possibly it was issued by one of the Early Yādavas who was subordinate to the Western Chālukyas. The marks appear to signify the suzerainty of the Chālukya boar over the Chera bow, the Yādava lotus and the (Pallava?) conch.

¹ E. C. S. I. plate I, 22 and 23. Elliot identifies the symbol on the reverse as representing the wheel (*Chakra*).

² Rice : Mys. and Coorg. P. 63.



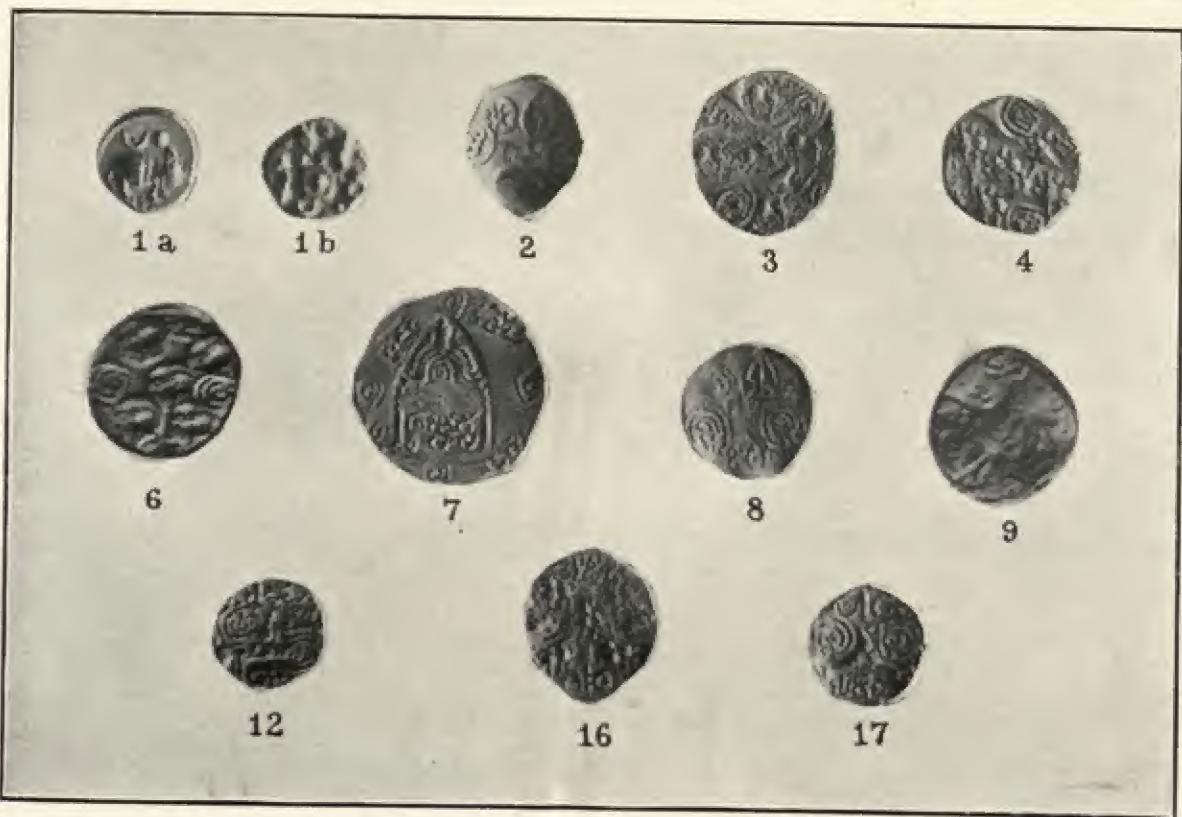
1. SAIVA YOGI: VIRABHADRA TEMPLE,
HALEBID.



2. HOLE-NARSIPUR: NARASIMHA
TEMPLE PILLAR (p. 36).



3. VIRAGAL OPPOSITE TO THE
BHAIRAVA SHRINE, KORAVANGALA.



4. WESTERN CHALUKYA COINS (p. 98).

If early Chālukya, the date of the coin would be early eighth century. This date however, is unlikely.

KALYĀÑI CHĀLUKYA

or

LATE RĀSHTRAKŪTA.

TAILA II?

Type C:—Punched lions and ‘Pa ra.’

3. Ai. Wt. 57·9 Fine.

Obverse:—Nine punch marks:

- (1 & 5) Five finely maned lions to right with long ears, open mouths, looped up tails and left forepaw uplifted, as on Kadamba coins, with dotted circles around;
- (6 & 7) Two *Śrī*-s in Kannada with a small cross on each indicating binding with wire;
- (8 & 9) Kannada legend twice, of about the tenth century *pa ra* followed by an ornamental goad.

Reverse:—Blank.

SATYĀŚRAYA?

or

VIKRAMA V?

Type D:—Punched lions and ‘Ma na.’

4. Ai. 57·9 (another specimen: 57·2.)

Obverse:—Similar to 3, but lions ruder: no crosses on the *Śrī*-s and Kannada legend twice: *Māna*.

No goad.

Reverse:—Blank.

Nos. 3 and 4 appear to belong to a distinct class by themselves. They are punch-marked like the Kadamba coins but the lions look forward. They have the Bādāmi Chālukya and the early Western Chālukya weight of 57-58 grains, and not the late West Chālukya of 53-54 grains. Their lions and punched legends indicate that they are copied by the Western Chālukyas Jagadēkamalla I and his successors. These features and the characters in the legend indicate that they originated in the tenth or eleventh century.

The legends on these two types are fragmentary and ambiguous though clear. *Para* may stand for *Paramiśvara*, a title assumed by the Rāshṭrakūṭas as well as by the Chālukyas. *Māṇa* may stand for *Māṇarya*, the generic name assumed by the Chālukyas¹. Or it may indicate the word *Manyakheta*, the capital of the Rāshṭrakūṭas; or their earlier capital Māṇa, which Fleet has indentified, doubtfully, with Manapur in Central India; or even the name of the traditional founder of the race by name Māṇa². The lion crest raises a new problem. The Chālukya crest was the boar, and the later Rāshṭrakūṭa crest, Garuḍa or Śiva. But it would appear that the early Rāshṭrakūṭas of Māṇa had the lion crest³, which perhaps appeared on their imperial coins and was adopted by the Western Chālukyas.

No coins definitely of the Rāshṭrakūṭa Empire are yet known. Cunningham has attributed some silver coins of the Western Gupta fabric to the Rāshṭrakūṭas⁴. But it is more likely that the regular coins of the Rāshṭrakūṭas were similar to the known Kadamba and Chālukya coins, were punch-marked, weighed 57 grains and probably were of the lion type like them. These reasons make it possible that the coins described above are late Rāshṭrakūṭa, or early Kalyāṇi Chālukya imitations of the Rāshṭrakūṭa coins.

Hultzsch⁵ reads the legend *Māṇa* as *Malla* and suggests that it is a part of the legend *Trailokyamalla*. But the legend *Māṇa* is clear and the form of *lla* on the coin figured by Hultzsch is different from *na* on the coins described here. Tentatively No. 3, may be assigned to Tailappa II or his son Satyāśraya and No. 4 to Satyāśraya or his successor, Vikramāditya V. Thus these and the following coins would make a continuous series of the Kalyāṇi Chālukya issues.

YAŚOVARMA

or

JAYASIMHA I (alias) JAGADEKAMALLA.

Type A :—Lion and Spear head.

5. Ai. '75. Wt. 57·8, metal good.

Obverse :—Five lions obliterated by four superior punch marks:—

(1 & 2) Kannada *śri*.

(3) Large spear head with dot below.

(4) Kannada legend *ya ja*.

¹ Fleet : Bombay Gaz. Vol. I, Part II, pp. 339, 402 and 428.

² Ibid p. 356.

³ Ibid.

⁴ Rapson : Indian Coins.

⁵ Ind. Ant. 1896, p. 321.

Reverse :—Blank, with one small figure-less punch mark.

There was a Yaśōvarman *alias* Daśavarman who is mentioned in the Kauthem grant¹ as the brother of Satyāśraya. The weight of the coin is greater than the usual ones of Jagadēkamalla and nearer the weight of *para* coins, and the legend begins with *ya*. But the second letter *ja* brings in a doubt whether the legend is not reversed *Ja ya (simha)* a name by which Jagadēkamalla is known in many records. The spear head is also found on the latter's coins.

Type B :—Temple.

6. Ai. 1'0 Wt. 69 grains, large, thin and fine, good gold.

Obverse :—Nine punch marks : the central punch has a large temple with a domed tower supported by pillars and surmounted by Vishṇu's discus or Chakra. In front of the tower Kannada letter *sri*. Between pillars two line Kannada legend :

śrī Ja ga dē
ka ma la

The eight smaller punches near the borders have alternately Kannada *sri* and the king's name in two lines as above.

Reverse :—Blank.

There can be little doubt that this specimen belongs to Jagadēkamalla I. The weight and temple type suggest that it was the prototype of the temple type attributed to the Telugu Chōlas. The weight shows the Vengi standard which is also seen on the East Chālukya coins to be about 66 to 67 grains.

Type C :—Lions and Kannada legend.

7. 57½ to 59 grains.

Obverse :—Nine punch marks :—

- 5 representing a lion.
- 2 the syllable *sri*.
- 1 *Ja ya*
- 1 *De va*.

Reverse :—Blank

Hultzsch² describes this specimen and attributes it to Jayasimha.

8. '65 Wt. '57

Five lions, etc., similar to 5, with Kannada legend :—

Ja ga dē

One specimen comes from Khāndēsh and another from Kōdūr in the Nellore district. This shows that No. 8 was the standard type of the reign and was widely

¹ Fleet: Bombay Gaz. Vol. I, Part II, p. 434. All further references to Fleet are to this volume.

² Ind. Ant., Vol. XXV, p. 322, No. 29.

used in the larger and central part of his Empire. The Khāndēsh specimen has a blank reverse, while the Kōdūr one has four punch marks:—

1. Rude four-petalled lotus.
2. Similar, five-petalled.
3. An eye with pupil.
4. Uncertain.

The Kōdūr coin is interesting because of the reverse punch marks.

TRAILOKYAMALLA SŪMEŚVARA I.

Type A:—Lions and Kannada legend.

9. Similar to 8, with legends,

Trē lō and *Ma lla*.

Hultzsch¹ figures one of 3 specimens and gives the weight as 58 grains.

Type B:—Spear head and Nagari legend. No lions.

10. Ai. 7. Wt. 57·6 (or 57).

Obverse:—Four punch marks only:—

- 1 & 2. Very highly conventionalised Kannada *śri*.
3. Spear head (or crown ?) with dot (or dotted line) in the middle and four dots to its right standing perhaps for a lotus.
4. Nāgari legend:—

śri Ja ga dē va.

Reverse:—Blank. On the following coins, the reverse is described only when there is anything noteworthy.

Some specimens come from the Central Provinces. This fact, the extreme conventionalisation of Kannada *śri*, the absence of the usual lions, and the similarity to the Yādava weight standard of 57 grs. indicate that this type was issued in the northern province of Jagadēkamalla's empire, where perhaps he was also called Jagadēva. Bhillama III Yādava, the king's sister's husband, was a Mahāsāmanta and governor of the northern province at this time², which perhaps extended to the north and east of Khāndēsh.

GOVERNOR HOYSALA VINAYĀDITYA.

11. Ai. Wt. 58·2.

Similar. Five lions almost invisible, two *śri*-s and twice the Kannada legend:

U ḡa ya

¹ Ind. Ant., Vol. XXV, p. 317, etc.

² Fleet: p. 436.

A looped line of dots below legend.

Prince Vijayāditya, the fourth son of the king Trailokyamalla, calls himself in the epigraphs Mahārāja and Veṅgi Maṇḍalēśvara¹. Vinayāditya of 680-696 A.D. is too early for this type. But the greatest probability is that this is a coin issued by the governor of Talkāḍ and the Konkan, the Mahāmaṇḍalēśvara Hoysala Vinayāditya, (1047-1100) as the weight corresponds to the 59 grains standard of the Talkāḍ Gaṅga : Gajapati' type. Vinayāditya probably had also the name Udayāditya which his youngest grandson inherited from him.

SOMESWARA II, BHUVANAIAKAMALLA.

Type :—Lions, lotus and goad.

12. Ai. '65. Wt. 54 grains. From Kōdūr.

Obverse :—1-5 Four lotuses, one in each quarter and a fifth in the centre.

6-7 Two conventionalised Kannada Śrī-s and

8 One sun and moon with goad between them

9 One punch mark with the Kannada legend

Bhū va na

for Bhuvanaikamalla.

The Mysore collection has a specimen with a goad in place of sun and moon (Sic) and Lions perhaps regardant.

13. Specimen in the Madras Museum :—

Obverse :—Similar, the central punch having elephant with sun and moon above.

The legends read : ' Ba va na '

Such specimens have been found at Koṇḍavīḍu.

On other specimens, there are other legends and different kinds of deities in the central punch like Muralīdhara Kṛishṇa. Perhaps these are the provincial issues of the Chālukyas.

During the days of Trailokyamalla Sōmēśvara I, the empire became weaker and his sons enjoyed partial independence as evidenced by No. 11. Each of them had perhaps his own especial device which he put in the centre of his coin. Sōmēśvara II had, perhaps, the special device, the lotus, Jayasimha III, the boar, and Vikrama VI, the lion. The reign of Sōmēśvara II was further weakened by the rebellion of his brothers and his coins show much degeneration from the usual standard of art. The weight was also reduced from 57 grains to 54 grains. A new device, the elephant goad or Kunta-āyudha, was introduced perhaps because the king's mother was a Gaṅga princess. One of the revolting governors who helped Vikrama and Jayasimha was the Yādava Seunachandra, to whom as a subordinate of Jayasimha Chālukya, No. 2 probably belongs.

¹. Ibid p. 454.

PRINCE JAYASIMHA III, GOVERNOR OF TARDAVĀDI.

Type.—**Lotuses and boar.**

14. '65 Wt. 54·3 slightly concave.

Seven punch marks.

1-4 Four lotus flowers, one in each quarter.

5 Two *Śri-s.*

6 Kannada legend *ga ja*

7 Rude boar to left with sun, dagger and moon above.

Prince Jayasimha III had perhaps his grandfather's name Jagadēkamalla, the first two letters of which possibly appear reversed on the legend. The boar was perhaps his special crest while the lotuses were the symbols of his brother and king Sōmēśvara II. Jayasimha was governor or Tardavādi or Bijapur in 1064 and later under Vikrama he governed Banavāsi in 1076. The goad is absent perhaps because the prince's mother was different from Somesvara II's.

VIKRAMĀDITYA VI PERMADI.

TRIBHUVANAMALLA.

Type A.—**Lions and Kannada legend.**

15. Ai '65. Wt. 51 to 54·5.

Obverse :—1-5 Five lions.

6-7 Two *Śri-s.*

8 One goad or Kunta between Sun and Moon.

9 One Kannada legend :

Bhuja (*Bhujabala*)

The title 'Bhujabala' is found among numerous dynasties and kings, and it was the common title of all the West Chālukyas and the special name of Bijāla Kalachurya. The presence of the lions instead of the lotuses does not allow these coins to be attributed to Sōmēśvara II and the weight which is 54·5 or less makes them subsequent to 1068. The great number of the coins and the attempted restoration of better art indicates a long and prosperous reign which could be only that of Vikramāditya VI who reigned for 50 years. It is not known whether the title 'Bhujabala' had any special connection with 'Bhujabalasvāmi' or Gōmaṭēśvara of the Jains, whose colossal image is standing at Śravaṇa Belagoḷa in the Mysore State.

VIKRAMA VI AND BHŪLŌKAMALLA SŌMĒŚVARA III.

16. Ai '8. Wt. 53·4

Obverse :—Similar to No. 15, but legend *Bhu ja ba* in Kannada, sometimes reversed.

The reduced weight indicates that towards the latter part of his long reign, Vikrama had financial difficulties perhaps due to his wars with the Chōlas whose capital Kañchi he took¹. For some years, his brother Jayasimha III was crown prince or Yuvarāja and governed Banavāsi. After Jayasimha's death, the king's son Sōmēśvara III Bhūlōkamalla was crown prince. No. 16 would appear to belong to the period when this prince was practically regent for his father. The old king appears to have retired in 1126, and perhaps lived on till 1133 when he is mentioned in an epigraph². However, the son kept up his father's era and name and it is difficult to decide by whom the coins weighing 53·4 grains were actually issued.

Type B :— **Lions and Tamil legend.**

17. Ai. 52·4 to 53·5.

Similar to 16, but Tamil legend : *Bhu ja ba* sometimes reversed. The goad is often absent.

One specimen from Kōdūr has one punch mark like a goad which remains to be explained.

After conquering Kañchi, Vikrama VI stayed for a time in the Tamil country. Number 17 was perhaps issued by him or by his son about this period.

JAGADEKAMALLA II.

Type A.—**Goad and Tamil legend.**

18. Ai. '65 Wt. 53·5. From Kōdūr.

Similar to 17, but lions unrecognizably conventionalised and obliterated. Tamil legend '*Bujaba*'. The goad becomes almost an arrow.

19. Ai. '55 Wt. 52·8 (Presented to the British Museum by Elliot).

Nos. 18 and 19 are attributed to Sōmēśvara III with hesitation, as he probably, like his father, imitated Vikrama.

The Kōdūr finds³ have a number of specimens which appear to be imitations of the issues of the Chālukya Emperors of Kalyāṇi by later dynasties. Some specimens of this kind have been figured on pl. XVIII of the Report of the Archaeological Department, Hyderabad, for the year 1925-26.

¹. Fleet: p. 453

². Fleet: p. 447, note 1.

³. See report of the Kōdūr Finds by Krishna Sastri and the Third Oriental Conference Report, p. 269.

WEST CHĀLUKYA.

RULER UNCERTAIN.

20. Ai. base. '9 Wt. 53·5 grs. cup-shaped¹.

Obverse:—9 punch marks.

1-4 Conventionalised *Sri*.

5-8 Solar mark.

9 In centre Hanumān moving to right with right hand and tail lifted.

Reverse:—Blank.

The specimen is perhaps of some Kadamba feudatory of the West Chālukyas.
The weight indicates the time of Vikramāditya VI.

TAILA III.

Type:—Lions and Goad. No legend.

21. Ai. '65. Wt. 52·4. From the Satara District.

Similar to 16, but no lions and no legend. The goad is almost an arrow.

Bijjala Kalachurya rose to power under Perma Jagadēkamalla II and set aside Taila III in 1156. These nameless coins were perhaps issued when he was actually in power and the kings were powerless to proclaim their own names on the coins.

In 1156 Trailōkyamalla Nūrmādi Taila III retired to Banavāsi leaving Bijjala in possession of the capital. His son Tribhuvanamalla Vira Sōmēśvara IV had little real power as the Kalachuryas were the real rulers over the Dakhan.

¹ Smith I: M. C. Pl. XXX, No. 4.

PART IV—MANUSCRIPTS.

A NOTE ON PADMAPURĀÑADA-TĪKU BY CHIKUPĀDHYĀYA.

Description. Padmapurāñada-tīku is a palmleaf manuscript consisting of 212 leaves (length 11 inches, breadth 2", thickness 3") written in modern Kannada characters of the 19th century. It was found in the possession of Mr. M. S. Ramaswami Iyengar, a Śrīvaishṇava Brahman of the Village Muttagere in Dudda Hobli, Mandya Taluk, Mysore District. The manuscript is incomplete as it stops after the story of Rāmāyaṇa in page 213. It has now been acquired by the Mysore Government Oriental Library.

Author. The author of the work is Chikupādhyaṭya, a Brahman of the Śrīvaishṇava sect, who flourished in the court of the king of Mysore named Chikka Dēva Rāja Odeyar (1672-1704). He calls himself a *mantri* or minister of that king and refers to him in the beginning of the work.¹

He has invoked Rāmānuja, the founder of the Viśiṣṭādvaita school of philosophy, at the beginning of his work and in some other pages (pp. 2,136.) He has also invoked Vēdāntaguru who is the same as Venkaṭanātha, the Śrīvaishṇava author of Sarvārthasiddhi and other philosophical works (p. 2). Further two gurus Kadāmbi Singlāchārya and Kadāmbi Lakshmaṇa Dēśikāchārya are invoked by him in pp. 136 and 159 respectively. These were two teachers of the Śrīvaishṇava sect. They are invoked by this author in his other works also. Chikupādhyaṭya was also the author of several works in Kannada prose and poetry like Amarukaśataka, Kama-lāchalamāhātmya, Vishṇupurāṇa and Śukasaptati². He is believed to be a Śrīvaishṇava Brahman of the Hebbār sect.

Contents. The work purports to be an abridgment in Kannada of the famous Sanskrit Purāṇa named Padmapurāṇa. The author has made only a selection from the work dealing mainly with episodes describing the dharma or duties of the Vaishṇava sect.

A great portion of the ms. (pp. 1-77) is taken up with the stories extolling the importance of bathing in the sacred place Prayāga in the month Māgha (January-February). Another portion of the work (pp. 117-212) deals with the stories of the

1. ತ್ರೈ ನಾರೀ ಕುಶಕೂಣಿ ಕುಂಕುಮ ರಜು ಶಂಕಾಂತ ಕ್ಲೇರು ಸ್ವಾಂ...ನಂದ ಪಂದಾಯಂ ದೀನಾ ಥ್ರಿಷ್ಟು ಭಾಲ ಶ್ರವಣಕುಳಿಂ ತ್ರೈ ರಂಗಫಾವ್ಯಾಸರಂ ಕಾರುಣ್ಯಂ ದರ್ಶಪತ್ರ ರಂಗ್ಯಂ ಗ್ರಹಸ್ಯಂ ಬಹುಕ್ರಿಷ್ಯಾಂತ್ರಣಂ। ಪಾಂಡುಂತ್ರೇ ನೃತ್ಯಕ್ರಿಯೆಂದ್ರಿಯಾಂತ್ರಣಂ ಚಕುವಾದಧ್ಯಾಯು ಪದ್ಯ ಪೂರಾಣದ ಉದ್ದರಿಯ ಪದ್ಯ ಕ್ರಿಯಾನುಕೂಲಿನ ಕಣ್ಣಾದ್ವಯ ಏರಿಸಿದೆಂ!

2. (See Kavicharite by Rao Bahadur R. Narasimhachar, Part II, p. 467, for the other works of Chikupādhyaṭya and his true name Lakshmiptati, his lineage, etc.).

several incarnations of Vishṇu. Interspersed between them are found various topics dealt with which are sacred to the Vaishṇavas such as the importance of Śalagrāma (p. 23), fasting on Ekādaśi (p. 28), branding with the marks of discus and conch (p. 88), wearing of īrdhvapuṇḍra (vertical marks on the forehead) by the Vaishṇavas (pp. 89, 91-3), the importance of the repetition of certain mantras (dvayamantra, ashtākshari-mantra) and forbidding of performance of śrāddha on Ekādaśi days (129-130).

Following the Padmapurāṇa (Anandasrama edition) in Sanskrit, the writer explains the origin of Śaiva works as due to Śiva who created such works to deceive Namuchi and other giants (asuras) who performed tapas and drove away Indra from heaven (pp. 131-2).

At the same time the author is not quite a bigoted Śrīvaishṇava. In page 18, he praises the benefits accruing from the worship of Śiva either in the form of a crystal linga or earthen linga and says that people who repeated the sacred formula of Panchākshart (Namaś śivāya) will never go to hell but remain in the world of Śiva (18) but no one should hate Vishṇu (p. 19).

The work is incomplete and stops in the middle of the story of Vishṇu's incarnation as Rāma (p. 213).

No date is given in the work to show when it was composed. It was probably written somewhere near 1691 when Vishṇupurāṇa was translated (in an abridged form) by the author.¹

¹. Kavicharite, Part II, p. 468

PART V.—INSCRIPTIONS.

CHITALDRUG DISTRICT.

DAVANGERE TALUK.

1

Koramanga grant of the 34th year of the reign of the Kadamba King Ravi-varma found in the possession of Nâdiga Basappa, lawyer, in Davangere Town.

3 plates : $7\frac{3}{4}'' \times 3''$.

With a ring and blank seal, Old Kannada characters and Sanskrit language (plate XXII).

ದಾವಡಗೆರಯಲ್ಲರುವ ಪಕ್ಕೀಲ್ ಮತ್ತು ರಪ್ಪನೆಂಟಿಷ್ವೆ ಅಸೆಂಬ್ಲಿ ಮೆಂಟರಾದ ಶ್ರೀಯುತ ನಾಡಿಗ ಬಸವ್ಯನವರು ಕಾಜ ರಾಧಿದ ತಾಮ್ ಶಾಸನ.

ಮುಂರು ಹಲಗೆಗರ್ಜು, ಮುದ್ದೆಯ್ಯು. ಉಂಗುರವೆ. ಪ್ರಮಾಣ $7\frac{1}{2}'' \times 5'$.

- I. (b) 1. ಸಮಯಾರ್ಥಿತ್ವದ್ವಾತ ಪರಿಪೀಠಿತ್ವದ್ವಾತ ಜಾನಾಂ ಶೈಲಿಭಾಂ ಯಾದೃಚಿತ ಸದಾಸ್ಯವಾದಪದ್ವ ಮಾ ಸದ್ವ ಮು
2. ದೇವಾನಾಮ್ಯ ಕುಸ ಮಳೆಪ್ರಥಾಧಿಕರ್ತು ಸಮ್ಮಾನಿತ ಸ್ವಾರ್ಥ ಸ್ವಾರ್ಥ ಸ್ವಾರ್ಥ ಸ್ವಾರ್ಥ ಸ್ವಾರ್ಥ
3. ಕ್ರಿತ್ಯಾರ್ಥ ದಿಗ್ನಾತ್ವಾತ್ ರಘುರಾಸೇನ್ಯ ರಾಧಿಪಾ ಕಾಶಿಸ್ಯ ತುಲ್ಯಮಾತ್ಮಾ ಕಾಸ್ಯೇ ಯಾವೀಯಾಂತ್ರಣ್ಯ
ಧೀರಿತಿ
4. ತನ್ಯಾಧಿತ್ವ ನಾಮಿತ್ಯ ಮಾಖಾಂತ್ಯ ಸ್ವಾರ್ಥ ಮಹಿತಿ ಮೃಗೀತನ್ಯ ಸ್ವಾರ್ಥ ತನಯೇ ಮೃಗೀತನ್ಯ
ಪರಾಕ್ರಮಿ||
5. ಕದಮ್ಯಾವಾಲವಂತಾದ್ಯೇಮ್ಯಾರ್ಥಿತಾಮಾಗಿತ್ಯೇರಿವಾ ಉದಯಾದಿಮಾತ್ರಾಂತಿರಿತಾರ
ವಾಂತಿಮಾನಿ||
6. ಸ್ವಪ್ತಾಲಿನಿತ್ಯೇವಿತ್ಯಾದ್ಯ ಶ್ರೀತ್ಯಾಧಿತ್ಯಾರ್ಥಿತ್ಯಾ ಕಿರಣ ಯಾತ್ರಾನ್ಯಾಲಂತ್ಯ ಕಾಲ್ಯಾಂತರಿತಂ ವಿಧಾವಿತಿ||
7. ಸಾಮಾಜೀಕ್ರಾನಿನ್ಯ ಮಾನೋಧಿವಿಷಯಾಧೀತಿಪರಿಂತಹ ಶ್ರೀರೇಷಾಂತರಾಂತಿರಿತ್ಯಾನಿತ್ಯಾಂತ್ರಿತ್ಯಾವ ವಾಯಣೀ||

II. (a) 8. ಸಮ್ಮಾನಿತ್ಯಾದಿತ್ಯಾ ಮಹಿತ್ಯ ಶ್ರೀತ್ಯಾ ಯಾಮಾಂತ್ಯಾಧಿತ್ಯಾ ಕಾಸ್ಯೇ ಧಾರಾರಿಃ ಕಾಸ್ಯೇ ಯಂ ಪಕ್ಷೀಲೀ
ಂತ್ಯಾರ್ಥಿತ್ಯಾರ್ಥಿರಿವ||
9. ರವಾಧಿಭಯಾಲ್ಯಾಂ ಸುರೇನ್ಯ ರಾಗಿಂಂ ಶಿಯಾ ವ್ಯೇಜರ್ಯಾಂತ್ಯಾ ತ್ರಿವ್ಯೇಜಯುಂತಿರಾಜಕಿ||
10. ರವೇಭುರ್ಜಾಧಾರ್ಥಾಸೇವ ಚಂದರಿತ್ಯಾತಮಾನಾ ತಥಾ ಶ್ರೀನಾಂತರವತ್ಯಾರ್ಥಿತ್ಯಾಕಾ ಮುರಾರೀ
ರಹಿವಕ್ಷಿದಿ||
11. ವಿಶ್ವಾಂಸಮಾಂದಿನಾಂತಾಂ ಧಿತ್ಯೇ ನಯಿತ್ಯೇವಿದಮು ದ್ವೀರಿತ್ಯಾಂತ್ರಿತ್ಯಾಲಂತ್ಯಾಂತ್ರಿತ್ಯಾಂತ್ರಿತ್ಯಾ
ತಾಂತ್ರಿತ್ಯಾದಮು||
12. ಯಸ್ಯಮುಂಧಿತ್ಯಾಸ್ಯಯಾಲಂತ್ಯಾರ್ಥಿತ್ಯಾಮಾಕುಮ್ಯೇಂದರಿತ್ಯಾತ್ಸ್ಯಃ ರಾಜ್ಯಾಧಿತ್ಯಾರ್ಥಿತ್ಯಾಕುಮಾರ್ಥಿತ್ಯಾಂತ್ರಿತ್ಯಾ
ತಬಲ್ಯಾಂತ್ರಿತ್ಯಾರ್ಥಿತ್ಯಾ:
13. ರಘುಜಾಲಿವಿತ್ಯಾತಮಾಂತ್ರಿತ್ಯಾಗಿರಿರಧಾರಯಿತಾ ರವೇರಾಜ್ಯಾಂತಕತ್ಯಾದ್ಯ ಮಾಲಾಮಾವ
ಮಹಿತ್ಯಾ||
14. ದ್ಯಮ್ಯಾತ್ಮಿತ್ಯಾಂತರಿತ್ಯಾನಿತ್ಯೇಯಾಂವಿಭಾಂತ್ರಿತ್ಯಾಸ್ಯಾಂತ್ರಿತ್ಯಾ ಸ್ವಾತ್ಮೇತಿತ್ಯಾ ಧಿತ್ಯೇನಿತ್ಯಾ ಪ್ರತ್ಯೇಕಾಧಿತ್ಯಾ||

- II. (b) 15. तत्पूर्वोत्तमामुद्रायुक्तिनमानमा मधुमृदु रस्ते द्विजारुक्त अक्षय
रेक्षणे ॥

16. युद्धाभावकाचाहुराहंवृमुद्धरात्तेः सद्गुयुतनप्लकात् ऽन्तर्वन्ते तौ
वृद्धये ॥

17. सैक्षेत्तरुपलकनामृत कौरमुगात्रितांमुक्तेम् उदिकात्रुपत्रिनान्तेन दत्तवाऽ
नामुमरीन्द्रम् ॥

18. अन्त्येदक्षिणामृत सैक्षेत्तेः केदारमात्रितम् राजमानेनमानेनद्वैत्रेत्तेऽक
निवृत्तिनम् ॥

19. नमेत्तेन्द्रेत्तुभयंस्यक्षेत्रमेकस्वत्रनम् तत्त्वाप्तराजमानेनद्वैत्रेत्तिर्वृत्तिनम् ॥

20. उपामृदिपरिपत्रुपत्रेनमाधिनक्ततोऽक्तम् दत्तवाऽन्त्येमकाराजस्यपत्र नामंतनस्त्रै ॥

21. कामृतामृतेन्द्रमधुमालयुत्पत्रितालूप तद्वृत्तिराजमितन्त्रुदेवताम् ॥

III. (a) 22. . . . ए. श्रुमन्तुपतनम्युम्पैक्षिकाः संरक्षणेन्द्रियगतिर्वृत्तमालम्
23. बहुधपत्रेनमाधुकाराजधुराधिगराधिः यन्त्रुयन्त्रुयमाधुमित्तन्त्रुत्तमालम्
24. अद्वृत्तुपत्रिमुक्तुत्तिर्वृत्तुपत्रित्तम् विकासेन्द्रियत्रिपत्रिपत्रित्तमालम् ॥

25. सुदृष्टालूपरदक्तुत्तमायेकर्त्तव्यमुद्धरित्तमालम् दृष्टिवृत्तिनक्तमालम् नरकेऽप्तुत्तमालम् ॥

I (b) 1 सूर्याशुद्धिं परिपिक्तपक्षजानां शोभां यद्वद्वति सदास्य पादपचाम् ।
सिद्धम् 2 देवानां ममकुटमणिप्रभाभिपिक्तं सर्ववृक्षस्स जयति सर्वलोकनाथः ॥
3 कीर्त्या दिग्नन्तरव्यापी रघुरासीश्वराधिपः काकुस्थतुल्यम्काकुस्थो¹ यवीयां स्तस्य
भूपतिः

4 तस्या भूत्तनयश्श्रीमा इशान्तिवर्मा महीपतिः
मुगेशस्तस्य तनयो मुगेश्वरपराक्रमः ॥

5 कदम्बामल वंशाद्रेः मौलिता मागतो रविः
उदयाद्रि मकुटरेप² दीप्रांशुरिवांशुमान् ॥

6 शूपश्छलनकी³ विष्णु हैत्यजिष्णुरयस्वयं
हिरण्मयचलन्मालंत्यक्त्वाचकंविभावितः ॥

7 साम्राज्ये नन्दमानोपि न मायति परंतपः
श्रीरिष्या मदयत्यन्यानतिपतिव वारुणी ॥

II (a) 8 नर्मदं तम् मही प्रीत्या यमाश्रित्याभिनन्दति
कौस्तुभाभारुणच्छायं वक्षो लक्ष्मीहरेरिव ॥

9 रवावधि जयन्तीयं सुरेन्द्रनगरी श्रिया
वैजयन्ती चलचित्र वैजयंती विराजते ॥

10 रवेभुजाङ्गदासीवच्चदनप्रीतमानसा
तथा श्रीचर्माभवत्प्रीता मुरारेपि वक्षसि ॥

11 विश्वावसुमती नाथन्नाथते नयकोविदम्
द्यौरिवेन्द्रं ज्वलद्वज्जीप्तिकोरकिताङ्गदम् ॥

12 यस्य मूर्भिं स्वयं लक्ष्मीहेमकुम्भोदरच्युतैः

¹ Read तुल्यः काकुस्था. ² Read मकुटादोप. ³ Read चलनको.



ప్రాతిష్ఠానికమై విశ్వాసితి ప్రాతిష్ఠానికమై విశ్వాసితి
ప్రాతిష్ఠానికమై విశ్వాసితి ప్రాతిష్ఠానికమై విశ్వాసితి
ప్రాతిష్ఠానికమై విశ్వాసితి ప్రాతిష్ఠానికమై విశ్వాసితి

- राज्याभिषेकमकरो दम्भोजशब्लैर्जलैः ॥
- 13 रघुणालभितामीळी¹ कुण्डो गिरिरधारयत्
रवेराङ्गां वहत्यय मालामिव महीधरः
- 14 धर्मात्यर्थं हरिदत्तेन सोयं विज्ञापितो नृपः
स्मितज्योत्सनाभिषिक्तेन वचसा प्रत्यभाषत ॥
- II (b) 15 चतुर्खिशात्तमे श्रीमद्राज्यवृद्धिसमासमा
मधुर्मासस्तिथिः पुण्या शुल्कपक्षश्च रोहिणी ॥
- 16 यदा तदा महावाहुरासंद्यामपराजितः
सिद्धायतन पूजार्थं संघस्य परिवृद्धये ॥
- 17 सेतोरुपलकस्यापि कोरमंगाश्रितां महीम्
अधिकान्निवर्त्तनान्येन दत्तवांस्वामरिन्द्रमः ॥
- 18 आसन्दी दक्षिणस्याथ सेतोः केदारमाश्रितम्
राजमानेन मानेन क्षेत्रमेक निवर्त्तनम् ॥
- 19 समणेसेतुवंधस्य क्षेत्रमेक निवर्त्तनम् ।
तज्जापि राजमानेन वेटिकौटे त्रिनिवर्त्तनम् ॥
- 20 उञ्छादिपरिहर्त्तव्ये समाधिसहितं हितम्
दत्तवां इश्वीमहाराजस्सर्वसामंतसंनिधौ ॥
- 21 शात्वा च पुण्यमभिपालयितुर्विशालं
तद्वंगकारण मितस्य च दोषवत्ताम्
- III (a) 22 . . . अमस्त्वलितसंव्यमनैकचित्ताः
संरक्षणेस्यजगतीपतयः प्रमाणम्
- 23 बहुभिर्वर्षसुधामुक्ताराजभिस्सगरादिभिः
यस्ययस्य यदा भूमि स्तस्यतस्यतदाफलं
- 24 अद्विर्द्वित्तिभिः भुक्तं सद्विश्वपरिपालितम्
एतानिननिवर्त्ततेषुवर्वराजकृतानिच ॥
- 25 स्वदत्तां परदत्तां वा योहरेत वसुंधरां
षष्ठिवर्षसहस्राणि नरके पच्यतेतुसः ॥

Transliteration.

- I B. 1. Sôryâmshu-dyuti-parishikta-pankajânâm sôbhâm yad vahati sadâsyâ
pâda-padmam
- Siddham 2. dêvânâm makuta-maṇi-prabhâ-bhishiktam Sarvvajñas sa jayati
sarvva-lôka-nâthah¹
3. kirtyâ digantara-vyâpi Raghurâsin narâdhipah Kâkustha-tulyam
Kâkusthô yaviyâns tasya bhûpatih
4. tasyâ-bhût tanayaś śrimân Śântivarmâ mahipatih Mrigêśas tasya
tanayô mrigêśvara-parâkramah¹

¹ The stanza seems to be corrupt here. मीळी may be मौळी

5. Kadambā-mala-vaiśādrēr mmaulitām āgatō Raviḥ udayādri makuta-tēpa
 (?) dīprāmpur ivāṁsumān ॥

6. nrīpaś chhalanakī Vishṇur ddaitya jishṇurayam svayaṁ hiraṇmaya-
 chalan-mālam tyaktvā chakram vibhāvitah ॥

7. sāmrājyē nandamānōpi na mādyati paramtapaḥ Śrīrēshā madayaty
 anyān atipitēva vāruṇī ॥

II A. 8. narmūnadām tamī mabī prītyā yam āśrityā' bhinandati Kaustubhā-
 bhāruṇa-chchhāyam vakshō Lakshmiṛ Harēriva ॥

9. Ravāvadhi jayantiyam Surēndranagarīm śriyā Vaijayantī chalachchitra-
 vaijayantī virājate ॥

10. Ravēr bhujāṅga-dāsīva chandana-prīta-rmānasā tathā Śrīr nābhavat
 prītā Murārēr api vakshasi ॥

11. viśvā vasumati-nāthan nāthate nayakōvidam Dyaur ivēndram jvalad-
 vajra-dipti-kōrakitaṅgadām ॥

12. yasya mūrdhni svayaṁ Lakshmi hēma-kumbhōdara-chyutaiḥ rājyā-
 bhishēkam akarōd arṇbhōja-śabalair jalaiḥ

13. Raghuṇā' lampitā Mili Kuṇḍō girir adhārayat Ravēr ājnām vahatyadya
 mālām iva mahidharaḥ

14. dharmmārtthām Hari-dattēna sōyam vijñāpitō nrīpah smita-jyotsnā-
 bhishiktēna vachasā pratyabhāshata ॥

II B. 15. chatustriṁśat-tamē śrimad rājyavṛiddhi-samā samā Madhur mmāsas
 tithih punyā Śukla-pakshaś cha Rōhiṇī ॥

16. yadā tadā mahā-bāhur Āsandyām aparājitaḥ Siddhāyatana-pūjārtham
 sanghasya pari-vṛiddhaye ॥

17. sētōr upalakasyāpi Kōraīngāśritām mahīm adhikān nivarttanānyēna
 dattavām svām arindamah ॥

18. Āsandī-dakshīṇasyātha sētōḥ kēdāram āśritam rājamānēna mānēna
 kshētrām ēka-nivarttanam ॥

19. Saīmaṇe sētu-bandhasya kshētrāmēka-nivarttanam tachchāpi rājamā-
 nēna Vētikauṭe tri-nivarttanam ॥

20. uñchhādi pari-harttavye samādhi-sahitaṁ hitam dattavām śrī-mahā-
 rājas sarvva-sāmanta-saṁnidhau ॥

21. jñātvā cha punyam abhi-pálayitur vviśālam tadbhangā-kāraṇa-mitasya
 cha dōshavattām

II A. 22. śrama-skhalita-saṁyyamanaika- chittāḥ samp-rakshape
 'sya jagatl-patayah pramāṇam

23. bahubhir vvasudhā bhuktā rājabhis Sagarādibhiḥ yasya yasya yadā
 bhūmis tasya tasya tadā phalām

24. adbhir ddattam tribhir bhuktam sadbhiḥ cha pari-pálitam ētāni na
 nivarttante pūrvva-rāja-kṛitāni cha ॥

25. sva-dattām para-dattām vā yō harēta vasumdhara shashṭi-varsha-sahasrāṇi narake pachyate tu sah¹

Translation.

Victorious is the All-knowing (sarvajña) Lord of all the worlds (sarva-lōkā-nātha) whose lotus-like feet bathed by the rays of the gems in the diadems of the gods appear beautiful like the lotus flowers covered by the rays of the sun.

Siddham.
Raghu was a king whose fame extended to the ends of the quarters. His younger brother was Kākustha who was an equal of Rāma.

His son was the auspicious king Śāntivarman. Mṛigēśa was his son with the prowess of a lion.

(King) Ravi occupied the highest peak on the mountain of the spotless Kadamba race like the sun shining on the top of the Udaya Mountain.

The king is himself Vishṇu, in disguise, conqueror of wicked men (daitya), who has appeared giving up his discus with its golden circle of rays.¹

Although delighting in his kingdom the good king is never swayed by pride. His wealth would fill others with intoxication like wine drunk to excess.

The earth lovingly supporting herself on this clever king is full of joy like Lakshmi abiding in the chest of Vishṇu looking red on account of the rays of the gem Kaustubha.

The City Vaijayanti under the king Ravi with its beautiful garlands ever stirring, surpasses in splendour even the capital of Dēvendra (Amarāvati).

The Goddess of Wealth dwelling even in the breast of Vishṇu did not feel so pleased as she does while remaining as a slave of the arms of Ravi and enjoying the fragrance of the sandal paste thereon.

The Universe has as her lord this king well-versed in polity like the Svarga having as her master Indra whose armlets are dazzling with light on account of the splendour of the thunderbolt (Vajra). On his head the goddess Lakshmi showered water of variegated hues due to the lotuses (in her hand) from golden pots to confer sovereignty.

The hill Mili Kunḍa bore Raghu who stuck to it. Now the same hill (hill) bears the orders of king Ravi like a garland.

This king requested by Haridatta for making a charity replied with words full of the splendour of the moonshine of his smile.

In the 34th year of his prosperous reign, in the month Madhu (Chaitra) on a holy tithi in the bright fortnight and the constellation Rōhiṇī, this big-armed invincible king gave in Āsandi for worship being conducted in the temple of the

¹ It is also possible that mālam is a mistake for mālī and the phrase means possessing a golden necklace ever stirring.

Siddhas (*siddhayatana-pujarthatam*) and for the prosperity of the Sangha, additional *nivartanas* of land of his own belonging to the Rock of Setu (embankment) in the land of Kōramanga—one *nivartana* of land according to the royal measure (*rājamāna*), belonging to the wet fields (*kēdāra*) of sētu to the south of Åsandi: one *nivartana* of land in the embankment of Samaṇa, altogether three *nivartanas* of vēṭikauṭe according to the royal measure.¹

The king granted (the above) in the presence of all his vassals (*śāmantas*) that it may be enjoyed with the right of *samaddhi* and free from *uñchha* (gleaning-tax), etc.

The rulers of earth whose mind is devoted to control of passions will be responsible for protecting this knowing the great merit that would accrue by maintaining the charity and the sinfulness of violating it.

The earth has been enjoyed by several kings like Sagara. To whomsoever the land belongs at any time comes the fruit thereof (viz., the merit of the gift of land).

That which has been given away with the pouring of water or has been enjoyed by three generations in succession or protected by righteous men or granted by previous kings will never be violated.

He who confiscates land given by himself or by others will be boiled in hell for sixty thousand years.

Note.

The grant consists of three plates connected by a ring and seal but this seal is blank and bears no device. The ring was not cut at

Description of the Grant. the time the plates were received. They were brought to the Archaeological Office by Mr. Nadiga Basappa, a lawyer at Dāvanagere in the Chitaldrug District. It is said that they were discovered buried in earth while ploughing his lands. The plates are rather thin and measure $7\frac{3}{4}'' \times 3''$. The edges are not neatly filed and are rough and uneven in some parts. The front side of the first plate is blank and so also the back side of the last plate. The front side of the last plate (III plate) is not fully inscribed, the record ending above the middle of the page. Each page has seven lines of writing and each line has nearly 30 letters in it. There are many spots on the surface probably due to the plates having been buried in the earth for a long period.

The letters are of the old Kannada type belonging to the end of the 5th century or beginning of 6th century. The letters are small and are generally well-formed. The test letters kha, ja, ba, bha, ya, etc., all seem to belong to the early

¹ Niyartana, a measure of land is also met with in the Halasi Plates. The meaning of vēṭikauṭe is not clear.

times to which they are assigned. The word siddham is written to the left of line 2. Here and there the letters are not well carved and cannot be clearly made out. See the letters at the beginning of line 15. The letter u in line 20 is not clear. The upper edge of the third plate is so much broken at the left top corner that two letters at the beginning of the first line are lost. The paleography generally resembles that of the Halsi plates¹.

Owing partly to paleography and partly to the obscurity of the language, some words in the text are not fully intelligible. They will be pointed out under translation.

The language of the grant is Sanskrit throughout and consists mostly of Anushṭup verses except the first stanza (in lines 1 and 2) and the imprecatory stanza in lines 21 and 22 which are in Praharshini and Vasantatilakā metres.

Language. The words are generally well-chosen and full of metaphor, but here and there the meaning is far from clear.

The inscription records a grant of land made by the Kadamba King Ravivarma, son of Mrigēśa, who was the son Śāntivarman, son of Kakustha younger brother of Raghu. The king is said

Contents. to have made this gift at the instance of one Haridatta. Nothing more is said about this Haridatta. He corresponds to Kumāradatta of the Halsi plates. This grant is said to have been made in the 34th regnal year of the king. Neither the cyclic year is named nor is it computed in the sāka era. The name of the month, Chaitra and the constellation current on the tithi and the fortnight are given. Even the tithi is not named. It is merely called holy (*puṇya*) and probably indicates the full-moon day which is a *parvadina* in the bright half of a lunar month. The lands granted are said to be situated near Koramanga, Samaṇa and Āsandi. Koramanga is probably the same as Kōraīnangala, a village situated about eight miles from Hassan and about 40 miles from Āsandi. Āsandi is a village in the Kadur Taluk of Kadur District near Ajjampur, and Āsandi or Āsandi-nāḍu or the province of Āsandi is often referred to in inscriptions². The extent of the lands granted seems to be three nivartanas, though here again the half-verse in line 19 describing the grant of land is very corrupt and the meaning is not clear. The exact position of Samaṇa is not known.

The object of the grant is said to be offering service in "Siddhāyatana" and the prosperity of "Samgha." The *Samgha* here probably denotes a Jaina assembly and *siddhāyatana* might mean a house for the siddhas, viz., a place for habitation for a certain order of Jaina teachers, the holy men among them being arranged among the categories of Arhats, Siddhas, Upādhyāyas and Sādhus. The invocatory

¹ Ind. Ant. Vol. VI, pp. 22-32.

² See E. C. VI, Kadur 145.

stanza, it may be noticed, is addressed to Sarvajña, the lord of the three Worlds. Both Buddha and Jina are known as sarvajñas. But from the other references in the grant, i.e., Siddhāyatana, and the occurrence of the word *siddham* at the beginning of the grant and the analogy of the Halsi grants issued by the same king the present grant seems to have been made for the benefit of the Jaina community.

The genealogy of the Kadamba King Ravivarma given here resembles that of the Halsi plates of Bhānuvarma¹. There is nothing new in the present plates about his genealogy. Kākusthavarma is here called the younger brother of Raghu as in the Tālgunda Pillar Inscription². He is called Yuvarāja in the Halsi plate I³. The present grant shows that the dominions of the Kadamba kings extended to Åsandi in Kadur District and probably included Kōravangala in the Hassan District in the reign of Ravivarma and that Jainism was prevalent in these regions.

The grant belongs to the 34th year of the reign of Ravivarma while the Sirsi plates⁴ belong to the 35th year of his reign. Ravivarma has been assigned the date 500-537 A. D. by Jouveau Dubreuil⁵ and 497-537 by Moraes⁶. The present plates may therefore belong to about 530-3 A. D.

It is difficult to ascertain whether Kundagiri or Miligundagiri was the former capital of Raghu as later Vaijayantī or Banavasi was the capital of Kākustha. But we cannot be certain about the letters *mili* before *Kunđo* in line 13.

The present grant unlike the Halsi grants is in verse. There are three imprecatory verses at the end, the last two of which are common to many grants but the first is new.

Two unfamiliar terms *uñchha* and *sañadhi* are referred to in the grant; *uñchha* or gleaning-tax is a tax on the persons who pick up grain left in threshing floors. The meaning of *sañadhi* is not clear. Perhaps it may mean storing up of grain or it might be interpreted as the right of mortgage.

¹ Ind. And, Vol. VI, p. 28.

² Ep Car. VII, Shikarpur 176.

³ Int. Ant. Vol. VI, p. 23.

⁴ Ep. Ind. XVI, p. 268.

⁵ Jouveau Dubreuil's Ancient History of the Deccan, p. 95.

⁶ Moraes' Kadamba-kula, p. 15.

KADUR DISTRICT.

SRINGERI JAGHIR.

2

At the village Śringēri, on a slab set up to the north of the Ganapati Vāgisvari temple.

Size 5½'×2½' Kannada language and characters.

ಶ್ರೀಂಗೇರಿಯಲ್ಲಿ ಗಣಪತಿ ವಾಗಿಎತ್ತರಿ ದೇವಸ್ಥಾನದ ಲತ್ತರ ಗೋಡೆಗೆ ಒರಗಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5' 6"×2'-9"

1. ಏದ್ದಾತೇತ್ತರ್ ಯತ್ತಿಂದಂದ್ಯೋರ್ಯಮತಕ್ತೇಕ ದಿವಾಕರಂ ತಮ್ಮೇಕರ
2. ಅ ಯತ್ತಿಂದಾಮಂತಬ್ಧಿ ಉಕ್ಕರಹ್ವತಂ || ಸ್ವಸ್ತಿ ಶ್ರೀಮತುಷಯಾಧ್ಯಾ
3. ದಯ ಶಕವರು ರಾಜೈ ಮಂಂನೈ ಥ ಸಂಪತ್ತರದ ಹಾಲ್ಯಾಂ ತು ನ ಮಂಗಳವಾರ
4. ದು ಶ್ರೀಮಂನೈ ಹಾಮಂದಶೇತ್ತರಂ ಅರಿರಾಯಾಧಾರ ಭಾಷೆಗೆ ಸ್ವಾವ
5. ರಾಯಾರಗಂಡ ಉಧಯ ಸಮುಧಾರಿಷಿತ ಶ್ರೀ ಏರೆರುಂಕಂಣೇಂದೆಯರು
6. ಸಂಗೇರಿಗೆ ಬಂದು ಶ್ರೀ ಏದ್ದಾತೇತ್ತರ್ ಶ್ರೀಪದಂಗಣ ದರುಶನವ ಮಾಡಿದ್ದ್ಲಿ ಆ ಮತದ ಪ
7. ರಿಚರಿಯಕ್ತಿ ಉ ಯಾಗರ ಧಕ್ಕೆಗೆನು ಎಂದಂದು ನಾಡಿಕಾಂಗೆ ಧಾರಾಪುಷ್ಟರ್
8. ವಾಗಿಕೆಷ್ಟು ಗ ಇಂಂ ಅ ಸ್ವರ್ಚಕ್ತಿ ಶಲಪಾಗಾ ಸಾತಳಿಗಾಂಧಾರೆಗಳ ಕೆಲುವ್ಯಾಗಾಮಂ
9. ಗಣಪ ಪೂಷ್ಟರ್ದತ್ತಿಯಾಗಿಯದ್ದು ದೇವಸ್ಯಾಖ್ಯಾಸ್ಯಾಸ್ಯ ಕಂಡು ತಂಗನಕೆತುಗು
10. ದಿ ಮರಕ್ತ ಶೆತುವ ಗ ಅಂಂ ಅಕ್ಷಾರದಲ ಯಂನ್ನು ನಾಲ್ಕುತ್ತು ಯಂನ್ನು ಉಂದಿಗೆ
11. ಗ ಒಂಕ್ತೆ ಕೆಷ್ಟು ಸ್ವರ್ಚಕ್ತಿ ಕಂಕಂದ ನಾಡೆರಿಗಳ ಹರವಿಗಿರಿದು ಆದ .
12. ಗಿಳಿಕ್ಕುವ ಇತ್ತನ ಉಂಂ ಮೇಲು ವೇಂನ್ನು ಗ ಉ ದ್ಯೇರಿಷಿರು ಇತ್ತನವ ಘ ..
13. ಇವ ಇಂ ಮೇಲು ವೇಂನ್ನು ಗ ಅ ಪ ಉ ಅನ್ನು ಗ ಇಂಕ್ತೆ ಉತ್ತ ಸ್ವರ್ಚಂಗಿ ..
14. ಹಂಗಿಂ ಧಂಪ್ಯತ್ರ್ ಆ ಚಂದ್ರಾಕ್ತರ್ ಸ್ವಾಯಾಗಿ ನಾಡಿವಂತಾಗಿ ಕುರವಕಡಿದು ಕೊಷ್ಟರು
15. ಕೆಲುವ್ಯಾಗಿ ಗಾಮಂಗಿರ ಪೂಷ್ಟರ್ದತ್ತಿಯ ಕಾರಿ ಆ ನಾಡಿರು ಬರಸಿದ ಹೊ
16. ದಲಕುಂಗ ಉ ಪ ಅಗೆ ವಿಪರ ಮಂಡ ಉ ಗ ಇ ಕೆಬಿಸೆ ಗ ಇ ಕಂಪಾಷಿಗ್ರಾಗ.
17. ಗೊಂಗೊಂಡು ಗ ಇ ಪ ಇ ಕೆಲುವ್ಯಾಗ ಇ ಪ ಇ ಉರುಗಿಗೆ ಉ ಹೆಸರೊಂದ ಗ ಇ ಹಣುಗಿಲು
18. ಗ ಇ ಪ ಇ ಸಂದವಿಗ ಇ ಇ ಪ ಇ ಬದ್ರಾವಿಧಿ ಗ ಇ ತಂಗನಕೆತು ಗ ಇ . ರಂನ ಹೇಂನಾಸು
19. ಹವಿಮೇಲ್ದಿ || ತಂಗನ ಶೆತುಗ ಇ ಕಂದರಾಹ ಗ ಇ ಉಂದ ಗ ಇ ಪ ಇ ಕಂ ಗ ಇಕ್ತೆ ಮೂ
20. ಉಪರೆಯು ಚೇರಿಯ ಉದಿಕೆಯರ್ಕು ದಿ ಗ ಇ ಪ ಇ ಕಂದರಾಹ ಗ ಅರಿ ಪ ಇ ಅನ್ನು
21. ತಂನ ಮೆದಲರೂಽ ಗ ಉ ಪ ಇ ಕಂ ತಂಗಿ ತಿಂಗಿದಿ ಪರಾಹ ಗ ಅಂಂ ಪ ಇ ಸರಿ ಮಂಗಣ ಶ್ರೀ
22. ಕೆಲುನಾಡಲ್ಲಿ ಪೂರ್ವದತ್ತಿಯ ಕಾರಿ ಆ ನಾಡಿರು ಬರಹಿದ ಹೆಡುಕುಳ್ಳಕ್ಕೆ ವಿಪರ ಹೊಂ
23. ಸ್ವ ಕೆಬಿಸೆ ಗ ಇ ಅಂಬಿಲಿರುಗ ಉ ಪ ಇ ಕಂದಾನ ಮೇಲು ಬೆರಿಂದಿರು ಗ ಉ ಪ ಇ ಕೆಂದಿರಿಂ
24. ದೂರು ಗ ಇ ಪ ಇ ಕಾನಗೊಂಡು ಸುಳಿಗೊಂಡು ಪ ಇ ದೊಂಬ್ಯೆ ಗ ಉ ಕಣಕ ಗ ಇ ಪ ಇ ಆವನ್ನು ಕಂಪಾನಿಯ
25. ಭಾಗಿ ಗ ಇ ಅಂಬಿಲಿರುಗ ಇ ಪ ಇ ಕೆಬಿಸೆ ಗ ಉ ಕುಂಗಿಂ ಕೆಲಿವ್ಯಾಗ ಇ ಹರವಿ
26. ಗ ಇ ದೊಳಿರು ಗ ಇ ಪ ಅನ್ನು ಕೆಬಿಸೆಯ ಭಾಗಿ ಗ ಇ ಪ ಇ ಉಧಯ ಉಗಿ ಉ ಪ ಇ
27. ಕಂ ಗ ಇಕ್ತೆ ಗ ಇ ಪ ಇ ಹರಿಕೆಯರ್ಕು ದ ಪರಾಹ ಗ ಇಂಂ ಸಿಕ ಮಂಗಣಮಹಾ ಶ್ರೀ.

Transliteration.

1. Vidyātīrtha-yatīndrōyam atīśētē Divākaram tamō hara-
2. ti yat pūmsām antar bbahir aharn niśām ॥ svasti śrimatu jayābhya-
3. daya śaka varusha 1277 Manmatha-samvatsarada Phālguṇa šu 1 Maṃ-
- galavāra-
4. dalu śriman mahāmāṃḍaśvaraṇ ari-rāya-vibhāda bhāshege-tappuva-
5. rāyara-gaṇḍa ubhaya-samudrādhipati śri Vīra Bukaṇṇodeyaru
6. Singērige bandu śri Vidyātīrtha-śri-pādāṅgala daruśanava māḍidalli ā
- maṭhadā pa-
7. richariyakkeū yatigaṇa bhikshegeū endendū naḍava hānge dhārā-pūrvvakā-
8. vāgi koṭṭa ga 300 ra sthaṭakke śalavāgi Śatalige-nāḍolagaṇa Keluvalī-
- grāmām-
9. galali pūrvva-dattiyāgi yidda dēvassu brahmassa kaļedu tengana-teru-gū-
10. di maṭhakke teruva ga 240 akshāradali yimnnūra nālvattu yinnu ulida ga
11. ga 60 kke koṭṭa sthaṭa Kimpunkunda-nāḍolagaṇa haravarigal eraḍu ada.
12. Gilikallu ikkuva bhatta sa 440 mēlu-vomnnu ga 4 Bōlūru ikkuva bha . .
13. di sa 110 mēlu-vonnu ga 2 pa 6 amṇtu ga 300 kke ulja sthaṭamgaļi. . . .
14. hingisi dhamrmma Achandrārkka-sthā-yyāgi naḍavantāgi kuļava kaḍidu
- koṭṭaru
15. Keluvalīya grāmamgaļali pūrvva-dattiya kaļadu ā nāḍavaru barasida mo-
16. dala kuļa ga 68 pa 2 ge vivara Maḍavu ga 13 Hebase ga 3 Kammaravalī
- ga.
17. Goligōdu ga 10 pa 3 Keluvalī ga 3 pa 3 Uļave ga 4 Hosakopa ga 4
- Haļugalu
18. ga 3 pa 3 Sindavaļi ga 10 pa 2 Chidruvalī ga 12 Tengana-teru ga 3 ranna
- hoṭnāru
19. Havinamōdi ? ॥ Tengina-teru ga 3 kam varāha ga 12 ulida ga 65 pa 2 kam
- ga 1 kke mā-
20. ru vareyū bēleya hadikeya lekkadi ga 65 pa 2 kam varāha ga 228 pa 2
- amṇtu
21. taṭna modala kuļa ga 68 pa 2 kam Tengana-terā gūdi varāha ga 240 pa 2
- sari mangaļa śri
22. Kellanāḍalli pūrva-dattiya kaļadu ā nāḍavaru barasida modala kuļakke
- vivara Hoṭ-
23. nnahole ga 11 Ambalūru ga 4 pa 2 Hemmāni Mēlu Beļandūru ga 6 pa 2
- Keļa Beļan-
24. dūru ga 2 pa 3 Kānagōdu Sulligōdu pa 2 Bobbe ga 7 Haļaka ga 2 pa 3
- amṇtu Hemmāniya

25. bhâgi ga 34 kam mânaya pa 8 nûliye ga 33 pa 2 Hebase ga 9 Bolagude Toravalli ga 3 Haravari
26. ga 8 Bellûru ga 13 pa 2 amntu Hebaseya bhâgi ga 33 pa 2 ubhaya û ga 66 pa 4
27. kam ga 1 kke ga 5 pa 4 hadikeya lekkade varâha ga 360 sahi mangala mahâ ūri

Translation.

LL. 1-2.

Vidyâtirtha, the lord of ascetics surpasses the sun as he removes both the internal and external darkness of men both day and night.

LL. 3-14.

Be it well. During the auspicious and prosperous Śaka year 1277 being the year Manmatha, in the month of Phâlguṇa, on the 1st lunar day of the bright half corresponding to Tuesday:—

The illustrious mahâmañdalâśvara, champion over hostile kings, vanquisher of kings who break their word, lord of both the oceans (eastern and western), Vîra Bukaṇnôdeyar, on the occasion of a visit to Vidyâtirtha-śripâda at Śringêri made a grant with pouring of water of lands of the revenue value of 300 gadyâñas in order to provide for ever for the livelihood of the servants of the maṭha and for the *bhikshe* (food) of the ascetics.

Of these, the village Keluvalli (and its hamlets ?) in Sâtaligenâdu would bring to the matt annual revenue of 240 gadyâñas excluding grants previously made to Brahmans and gods but including a duty on cocoanuts (*tengina-teru*). For the remaining 60 gadyâñas, were given the two villages Haravari and Gilikallu in Kinkundanâdu yielding annually 440 salages of paddy and 4 gadyâñas in cash (*melu-honnu*) and the village Bôlûru (in the same Kinkundnâdu) yielding 110 salages of paddy and 2 gadyâñas and 6 paṇas in cash. Thus the lands bringing a total revenue of 300 gadyâñas have been separated? (*kuṭava kaḍidu*) and given away as charity to last as long as the moon and sun endure.....

In the villages of Keluvalli, the following are the details for 68 gadyâñas and 2 paṇas being the original tax or dues (modala kuṭa) as entered into accounts by the people of the nâd after deducting grants formerly made. Maṭavu (village : orginal tax) 13 gadyâñas; Hebase, 3 gadyâñas; Kammaravalli Goligôdu, 10 gadyâñas and 3 paṇas; Keluvalli, 3 gadyâñas and 3 paṇas; Uļave and Hosakoppa 4 gadyâñas each; Haļugalu, 3 gadyâñas and 3 paṇas; Sindavalî 10 gadyâñas and 2 paṇas; Chidruvalli, 12 gadyâñas; and cocoanut tax (*tengina-teru*) 3 gadyâñas; This cocoanut tax originally amounted to 3 varahas tax (modala-kuṭa) and has now became equivalent to (risen to) 12 varahas: balance of the former tax 65 varahas and 2 paṇas multiplied by $3\frac{1}{2}$ varahas and 1 bêle becomes equivalent to 228 varahas and 2 paṇas: Thus, the original tax of 68

gadyāṇas and 2 paṇas with cocoanut tax now amounts to 240 gadyāṇas and 2 paṇas.
Good fortune.

LL. 22-27.

Details of the former dues (modala-knūla) in Kellanāḍu after deducting previous grants as entered into accounts by the people of the nāḍ: Honnahoṭe (should pay) 11 gadyāṇas: Ambalūru 4 gadyāṇas and 2 paṇas; Hemmāṇi Mēlu Beḍandūru 6 gadyāṇas and 2 paṇas; Keḷa Beḍandūru, 2 gadyāṇas and 3 paṇas; Kāṇagōḍu Sulligodu, 2 paṇas; Bobbe, 7 gadyāṇas; Haḷaka; gadyāṇas 2, paṇas 3; All together out of 34 gadyāṇas of Hemmāṇi division, deducting 8 paṇas there remains the balance of 33 gadyāṇas and 2 paṇas. Hebase, gadyāṇas 9, Haravari 8, gadyāṇas; Boḷaguḍe Toravallī, gadyāṇas 3, Bellūru, 13 gadyāṇas, 2 paṇas: Altogether for Hebase division (original tax amounted to) 33 gadyāṇas and 2 paṇas: Total for both divisions (original tax) 66 gadyāṇas and 4 paṇas: multiplying this at the rate of 5 gadyāṇas and 4 papas per each gadyāṇa (hadike), the sum (present tax) amounts to 360 gadyāṇas: Good Fortune.

Note.

This and the succeeding records have been noticed by Rao Bahadur R. Narasimachar in the Mysore Archaeological Report for 1916. The full texts of the inscriptions were not available to scholars either in Kannada characters or in Roman script or a full translation. These wants have now been supplied wherever necessary. Also full notes based on up-to-date information available regarding the early Vijayanagar Kings and the Sringeri Matt gurus so far as relates to these records are also given in the present Report. The dates of the inscriptions are verified with reference to Svami Kannu Pillay's Ephemeris and their English equivalents given and irregularities if any discussed fully.

The present record is of importance as it refers to a visit paid by the Vijayanagar King Vīra Buḍḍanāḍdeyar (Bukka I) to the ascetic Vidyātīrtha at Śringēri in 1356. The date is equivalent to Tuesday 2nd February A. D. 1356 and is perfectly regular. There is only one inscription previous to this referring to Vidyātīrtha, viz: E. C. VI, Śringēri 1, another stone inscription at Śringēri dated S' 1268 Pārthiva Phāl. ba. 1 Gu (Thursday 9th March 1346 A. D. taking S' 1267 Pārthiva). In that record we learn that Harihara I with his brothers and Aliya Ballappa Daṇṇāyaka and Kumāra Sōvaṇṇa Voḍeya granted certain villages of Kelanāḍu in Sāntalige-nāḍu to Bhārati-tīrtha-śripāda, his disciples and attendants for their maintenance at the holy place Śringēri (Śingēriya-tīrtha-vāsadalu anuṣṭāna-mādikonḍahadakke). No mention is made of Vidyātīrtha in this connection. There is a stanza at the beginning of the inscription in praise of Vidyātīrtha: (Vidyātīrthāya guravē parasmai téjase namaḥ yasya nāmgikṛita-

snēha-daśā-hanīh kadācha na) which has been translated as "Obeisance to Vidyātīrtha-guru, with his form of celestial glory; whose friendship gained is never lost." (P. 92 of translations Vol. VI, E. C.).

The present record which is also a lithic epigraph contains a stanza in praise of Vidyātīrtha and further registers the gift of certain villages of the rental value of 300 varahas by the king for the attendants of the matt and the maintenance of ascetics at the Śringēri Mutt on the occasion of the visit of the King Bukka I to Vidyātīrtha-śrī-pāda at Śringēri. It is therefore certain that Vidyātīrtha was alive in 1356 and that he was the head of the Śringēri Matt at the time. Why was the grant made for the Śringēri Matt in 1346 not made in the name of Vidyātīrtha? Why was it made for the maintenance of Bhāratitīrtha and his attendants etc., at Śringēri Matt? Lastly why was Bhāratitīrtha not referred to in the present grant of 1356 when we know (see No. 33 of the present Report) that he was alive at that date and was connected with Śringēri Matt? We can only surmise that Vidyātīrtha and Bhāratitīrtha were both alive in the reign of Harihara I and Bukka I and that they were both respected by the above kings and that they jointly managed the Matt at Śringēri each acting during the absence of the other, the younger *viz*: Bhāratitīrtha being subordinate to the elder *viz*: Vidyātīrtha. Vidyātīrtha must have been absent elsewhere in 1346 as Harihara I made a gift of lands to Bhāratitīrtha and his disciples at Śringēri. At the same time that Vidyātīrtha was the senior guru at Śringēri and was held in high reverence by the king Harihara I and his brothers is shown by the invocatory stanza at the beginning of the record. The present inscription of 1356 shows that Bukka I also had a high regard for Vidyātīrtha as he came all the way to Śringēri to visit the guru. Bhāratitīrtha was either absent from Śringēri on this date or more probably he is not referred to in the record as the senior guru Vidyātīrtha himself was present in Śringēri. That Vidyātīrtha was highly revered by king Bukka I is also found in the Hebbasūr copper plate (kshōṇim sāgara-mēkhalām sa kalayan bhrūbhanga-matrē sthithām Vidyātīrtha-munēh kṛipāmbudhi-śāśi bhogāvatārō bhavat) (E. C. IV Yedatore 46 of 1377) and in Agrahāra Bāchahallī plates of the same date noticed in M. A. R. 1915, p. 57.

We also find this corroborated in the introductory stanzas of the work Jaiminiya-nyāya-māla-vistara by Mādhavāchārya ".....Śrī Bukkaṇa-kshmā-patiḥ : Vidyātīrtha-muniṣ tad-ātmāni lasan-mūrtis tvaṇugrāhikā tēnāsyā svaguṇair akhaṇḍita-padaṇ sārvajñyam udyōtati".

Regarding the villages, etc., granted by king Bukka for the Śringēri Matt in 1356, we find further references to this in the Śringēri Kaṭīta (No. 33).

The details given for the lands and theirs income cannot be made out fully.

At Śringēri, on a stone slab in the navaranga of the Pārśvanātha Basti

ಶ್ರಿಗೋಪಿಯಲ್ಲಿ ಪಾತ್ಸುನಾಥ ಬಸ್ತಿಯ ಸವರಂಗದಲ್ಲಿಟ್ಟಿರುವ ಕಲ್ಲು.

1. ಶ್ರೀಮತ್ಯರಮ ಗಂಭೀರ ನಾಯಾದ್ಯಾದಾ ಹೋಪರಾಂ
2. ಧನಂ ಚೇಯಾತ್ತೈ ರೇಕ್ಕಾಘಾಷ್ಯಾರಾಜನಂ ಉನಿಖಾಜನಂ ।
3. ಸ್ವಸ್ತಿ ಶ್ರೀಮತ್ ಸಕವರ್ಷಂ ದಿ ೧೦೮
4. ವಿಕ್ರಮ ಸಂಪತ್ತುರದ ಕುಂಧಶು
5. ಧೃ ದಶಮಿ ಬ್ರಹ್ಮಾರದಂದು ಶ್ರೀಮತ್ಯಾಧುಗೋಲಿತ
6. ಏಜಿಚ್ಯಾನಾರಾಯಣ ಶಾಸ್ತ್ರ ಸಚ್ಚಿದ್ಯಾ ಘಾತ, ಬಾ
7. ಸಂಸ್ಕಿರ್ತಿಯರ ಇತ್ತು ಸಿರಿಯಿದೆಸಚ್ಚಿತ್ಯಾರಮ
8. ಗರ್ಜಿ ನಾಗವೆಣ್ಣಿತ್ಯಾರಮಗರ್ಜಿ ಸಿರಿಯಾ
9. ರಂಸಚ್ಚಿಂಗಂ ತಮ್ಮಾಜಿಸಚ್ಚಿಗಂಶುಪುತ್ರನ
10. ಪ್ರ ಮಾರಿಸಚ್ಚಿಗೆ ಪರಾತ್ಮವಿನಯಕ್ಕೆ ಪೊ
11. ಡಿಸದ ಬಸದಿಗೆ ಬಿಷ್ಟುದಕ್ತಿ ಕೆ ಕಿರಿಯಕೆಗ
12. ಇ ಕಿರಿಯಗಡೆಯ ಬಸದಿಯ ಬಡಗಳ ಹೆನ ..
13. ಯುಂಧಂಡಿಯಂ ಹೊಳಿಯಂ ನಡುವಣ ಕುದುವಿನ ಹೇರದ
14. ಮಣ್ಣ ಕಂಡುಗೆ ಸುಧ್ಯೋದೇ ಅಜುಗಿಂಡುಗೆ ಮಣ್ಣ
15. . . . ಬಣಿಮಾಂ ನಾನಾದೇಸಿಯಾಂ ಬಿಷ್ಟುಯ
16. . . . ಪುಷ್ಟಿಗೆ ಕಾಗ ಹಂಜ ಕಾತ್ತಿಯ ಮಣ
17. . . . ಇ ಮುಷಿನಿಫಾರಕ್ಕು ಕಾಗಮುಂ
18. * ಮತ್ತೊಂ ಪ್ರೇಕ್ಷಾ ಬ್ರಂಧು ಕೇಳಿಗಿಯ್ಯಕ್ಕೆ ಅರಿಸಿನದ ಮುಷಿಗೆ ವ್ಯಾಸಕ್ಕೆ ಬಿಷ್ಟುಂ ತಂಡಿ ತಂಡಿ ತಂಡಿ ಮಾನು ಗಂಗೆಯಿ
19. ಲು ನಾಜರ ಕವಿರೆಯ ಕೆಂದಪಾತಕ.

Transliteration.

1. śrīmat-parama-gaṁbhira-syādvādāmōgha-lām-
2. chhanam jiyāt trailokya-nāthasya sāsanam Jinaśāsanam ।
3. svasti śrīmat sakavarsham da 1082
4. Vikrama-saṁvatsarada Kumbha śu-
5. ddha daśami Brihavāradandu śriman-Niḍugōda
6. Vijayanārāyaṇa Śāntiseṭṭiya putra Bā-
7. si-setṭiyara akka Siriyyabe-setṭitiyyara ma-
8. galu Nāgave-setṭitiyyara magalu Siriya-
9. le-setṭitiyam Hemmādi-setṭitiyam suputranā-
10. ppa Māriseṭṭige parākshavinayakke mā-
11. disida basadige biṭṭa datti kereya keṭaga-
12. na hiriya gadeya basadiya baṭagana hosa ..
13. yum bhaṁḍiyum holeyum nađuvaṇa huduvina horada
14. maṇṇu kaṇḍuga Sulligōda aṛugapḍuga maṇṇu

* 18ನೇಯ ತಂಡು ಮುರ್ಬುಗಡ ಕವಾವಣಿ ಬರದಿದೆ.

15. . . . bañajamum nānadēsiyūm bīṭṭaya
16. . . . maļavege hāga hanja hāttiyā maļa
17. . . . le melasina bhārakke hāgamum
18. mattam pottobbaluppu hērig ayvattale arisinada maļavege visakke bīṭṭam
tapidaęe tappidavanu Gangeya-
19. lu sāira kavileya kondā pātaka

Translation.

Victory to Jina-śāsana, the commandment of the Lord of the Three Worlds, characterised by the auspicious highly profound syādvāda. Be it well. On Thursday 10th lunar day of the bright half of Kumbha in the year Vikrama, the śaka year 1082 :—

(the following) is granted for the *basadi* (Jaina temple) erected in memory of Māriṣetṭi, son of Hemmādiṣetṭi and Siriyabe-setṭiti, daughter of Nāgave-setṭiti, who was the daughter of Siriyabe-setṭiti, the elder sister of Basi-setṭi who was the son of Vijayanārāyana-Śāntisetṭi of Niḍugōdu :—

(There are several lacunæ in the remaining lines 12-18). Certain lands below the tank situated to the north of a *basadi* and in Sulliḍoḍu of the sowing capacity of six khaṇḍugas were granted for the *basadi*. The *bañajamu* and *nānādēsi* (merchants) also agreed to pay the *basadi* the following taxes on the merchandise sold by them : for cotton , for pepper a *hāga* for a *bhāra*, for salt 1 *balla* for a head-load, for betel-leaves 50 leaves for a head-load, for turmeric (*arisina*) one *visa* for *maļave* (package). He who violates this incurs the sin of killing 1,000 cows in Gange.

Note.

This seems to record the gift of certain lands and dues paid by some merchants for services in a Jaina basti, perhaps the Pārśvanāthabasti in Śringēri in which the inscription is set up. It is dated S' 1082 Vikrama sam. Kumbha śu 10 Thursday. The mention of the solar month in the place of the lunar month is rather peculiar but the *sauramdnā* system is even now in vogue in the South Canara District, which is adjacent to Śringēri. But the week-day, however, is Tuesday (7th February 1161 A. D.) for the tithi above cited during the above month and year and not Thursday as stated in the grant. If we take the previous year as is sometimes done, viz., Śaka 1081 Pramāthin Kumbha śu 10 (Phālguṇa śu 10) the date corresponds to Thursday (18th February 1160 A. D.). Probably, this is the date intended. The Jaina basti in question is stated to have been set up in memory of a setṭi who was descended from Vijaya Nārāyana Śāntisetṭi a resident of Niḍugōd, which is a village near Bēlūr. "This is the oldest inscription in Śringēri but it has been brought from some other place and kept in the basti." (M. A. R. 1916,

p. 83). The inscription shows that Jainism had once a good following in Śringēri in former times.

4

At the same town Śringēri, on the pedestal of the image of Anantānātha in the Pārvanātha-basti.

Kannada language and characters.

1. ಶ್ರೀಮತು ಸ್ವಾರ್ಥಾನು ಸಂಪತ್ತರದ ತ್ಯಾತ್ರ ಬಿಂಗ ರವಿಷಾರದಲ ಕಲುಮಾಡಿ ದೇವಿಸಹಿತುಂ ರೋಧಣಿಯ ಸಂಗೇರಿಯ ಬಸ್ತಿಯಲ್ಲಿ (ಪಾ), ವಾದ ಪೂರ್ಜೆಯಮಾಡಿ ಪುಂಜ್ಯವ
2. ನು ಹಾಂತ್ರಸಿಕೆಂದ ಅನಂತನಾಥನ ಪ್ರಭುವು ಹಬಿ ಎಂಬೆ.

Translation.

This is the image of Anantānātha by presenting which to the basti at Śringēri on Sunday, 5th lunar day of the dark half of Chaitra in the auspicious year Svabhānu, Dēvañaseti, son of Dēviseṭi of Halumiḍi (village) earned merit. Hala 180 (Hala or pala is equivalent to 3 tolas in weight. The weight of the image is given as 180 palas which may be considered as equivalent to 22½ seers, Madras.

Note.

The date here is not given in terms of Śaka era but from the paleography and the correspondence of the week-days cited, this and the next number seem to belong to S' 1445 Svabhānu and the date of this record would be then equivalent to 5th April 1523 A. D. (See however p. 84 M. A. R. 1916.)

5

At the same basti, on the pedestal of the bronze image of Chandranātha.

Kannada characters and language.

ಅದೇಷ್ಟಿಯಲ್ಲಿ ಚಂದ್ರನಾಥ ಪ್ರತಿಮೆಯ ಕಂಬನ ಏಳದಲ್ಲ.

1. ಶ್ರೀಮತು ಸ್ವಾರ್ಥಾನು ಸಂಪತ್ತರದ ತ್ಯಾತ್ರಾಬಿಶು ಗುರುವಾರದಲ್ಲಿ ಸಂಗೇರಿಯ ಬಸ್ತಿಗೆ ಅಂತಃ್ಯಾಯವರ ಮಾರ್ಗ ದೊಂಬರಸ್ತಿಯಲ್ಲಿ ಪಾದಪೂರ್ಜೆಯಮಾಡಿ ಪುಂಜ್ಯಮನುಬಾಳ್ಜ್ಞಸಿಕೆಂದ
2. ಚಂದ್ರನಾಥಪ್ರತಿಮೆ ಬಿಸಿಗೆ ಎಂಬೆ.

Translation.

(This is the) image of Chandranātha which Bommarasetti, son of Ädisetī presented to the basti at Śringēri on Thursday the 1st lunar day of the bright half of Vaisakha in the year Svabhānu and thereby earned merit. Bisige 19. [bisige here probably means a viss or 5 seers in weight].

Note.

This is similar to the previous number and its date may be equivalent to Thursday 16th April 1523.

At the same basti, on the pedestal of the stone image in the garbhagriha.
(Kannada characters and Sanskrit language.)

(ಅದೇ ಬಹುಯಲ್ಲಿ ಮೂಲವಿಗ್ರಹದ ಹೀತದಲ್ಲಿ.)

ಶ್ರೀಮತ್ಸಾರಿಸನಾಳಾಯನಮಃ.

Translation.

Salutation to Pārisanātha.

Note.

No date is given but from the previous number (No. 3) the epigraph may be dated in about 1160 A. D. The name of the image is carved on its pedestal.

On a silver vessel known as Balipātre in the Matt at Śringēri.

Kannada language and characters.

ಕ್ರಿಂಗೇರಿ ಮಾರದಲ್ಲಿರುವ ದೇಹ ಬಲಿಪಾತ್ರಯಮೇರಿ.

1. ಶ್ರೀಮಂತುಕಾಸುರನಾನ್ಯಮೇರಿ | ಪ್ರಾಕರೂಪ ಕೃಷ್ಣರಾಜ ವರದು
2. ರವರಸೇವ

Note.

This records the presentation of the above vessel for the service of the god Mallikārjuna by Krishnarāja Vadeyer, king of Mysore (Probably Krishnarāja Vadeyer III.). It may belong to about 1830 A. D.

On a silver plate shaped like an Aśvattha leaf in the same matt.

Kannada language and characters.

ಅದೇಮಾರದ ದೇಹದು ಅಕ್ಷತ್ತದ ಎರಿತ್ವಯಮೇರಿ.

ಕ್ರಿಂಗೇರಿ ಶ್ರೀಮಾರದ ಮೈ | ಸಂ | ದಿನ | ಬಾಧಿತರಿಸಿವರ ಸೇವಾಧರ.

Note.

Presented by Bālears in the service of Maisūr-samsthāna to the holy matt at Śringēri.

(This also belongs to the reign of Krishnarāja Vadeyer III, See p. 79,
M. A. R. 1916).

On a silver chambu in the same matt.

Kannada language and characters.

ಅದೇ ಮರದ ದ್ವಿತೀಯ ಹೆಂಬಿನಮೇಲೆ

ಶ್ರೀ ಶೃಂಗೇರಿ ಮರಕೆ ಕೃಷ್ಣ ವಿರಾಸ ನಂ॥ ದ ದ್ವಾವವೇರ ಸೇವಾರ್ಥ

Note.

Presented by Dyāvavve of Kṛishṇa Vilāsa Sannidhāna to the matt at Śringēri. (This was a maid-servant of a queen of Kṛishṇarāja Vadeyer III. The queen is called here Kṛishṇavilāsa-Sannidhāna from the apartment in the Mysore palace where she resided. Her name is Lingājammanṇi. See E. C. III, Mysore Taluk No. 2)

On a Silver stand in the same matt.

Kannada language and characters.

ಅದೇ ಮರದ ದ್ವಿತೀಯ ಏತದಲ್ಲಿ.

ಉತ್ತರಭಾನು ನಂ॥ ಅಪಾಡ ತು ಗ ಲ್ಲಾ ಶ್ರಿಂಗೇರಿ ಶ್ರೀ ಚೆಂದ್ರಮಾಠೇಶ್ವರ ಸಾಮಾಜಿಕವರ್ಗ
ಮಹಿಳೆಯ ಸಂಸ್ಥಾನದ ಕೃಷ್ಣ ರಾಜವಿಜಯರವರ ಶ್ರದ್ಧೆ.

Note.

This inscription states that the article was presented by the king of Mysore, Kṛishṇarāja Vadeyer (III) on the 1st lunar day of the bright half of the month Āshāḍha in the cyclic year Chitrabhānu for service to the god Chandramaulisvara in the Śringēri Matt. As the only Chitrabhānu that occurred during the reign of the above king corresponded to A. D. 1822, the date of the inscription may be taken as 20th June 1822 (Āshāḍha śu 1). Chandramaulisvara is the name of the crystal (?) linga in the Śringēri Matt held in great reverence. Two silver lamp-stands in the Matt have the same inscription engraved on them.

On a silver plate in the same Matt.

Kannada language and characters.

ಅದೇ ಮರದ ದ್ವಿತೀಯ ತಚ್ಚಿಯಮೇಲೆ

ರೂ ಅಪಾಡ ಶ್ರೀ ಶೃಂಗೇರಿ ಮರಕೆ ಸ|ಮು|ನಂ|ಸೇವಾರ್ಥ

Note.

This silver plate weighing Rs. 58 and As. 3 was presented to the Śringēri Maṭha by a queen of Kṛishṇarāja Vadeyer III known as Samukha-totṭi-sannidhāna. Her name was Muddukṛishṇājammanṇi.

12

On the back of the gold prabhāvali of the god Chandramauļīśvara
in the same Matt.

Kannada language and characters

ಅದೇ ಮರದ ಚಂದ್ರಪೂಜೀಕೃತ ದೇವರ ಭಂಗಾರ ಪ್ರಭಾವರ್ಚಯ ಕಂಡೆ

1. ಪ್ರವೇದಾರ್ಥಕನಾಮಸ: ವಶ್ವರಂ ಮಾಖಳಿದ್ವ
2. ರಾಮಸ್ಯಾಮಿದವ ಭಾರ್ಯಾ ಏಣಾಳ್ಬಾಯ

Note.

This states that the above prabhāvali (glory) was presented by a lady named Minakshi Bayi, wife of Rāmasvāmi Dave (?) on the 2nd lunar day of the bright half of Māgha in the cyclic year Pramōdūta. From the nature of the characters Promōdūta may be taken as 1870 A. D. and the date as equivalent to 22nd January, 1871 A. D.

13

Inside the golden palanquin in the same Śringēri Matt.

Kannada language and characters

ಅದೇ ಮರದ ಸುವಣಾಂದೋಲಕದ ಒಳಗಡೆ

- | | |
|--|--|
| <ol style="list-style-type: none"> 1. ಶಾಲ್ಯವಾಹನಕ ವರುಧಂ 2. ಗಳಿ ಲಟ್ಟನೆ ಅನಂದನಾಮ: ನಂವಶ್ವರ 3. ದ ರಾಮಣ ಶ್ವರ್ಮ ಗ ಯಥವಾರದಳ್ಳಂ ಶ್ರೀ ಶ್ರೀ | <ol style="list-style-type: none"> 4. ಗಂಧಿ ಶ್ರೀಗಳವರಾದ ಸೃಷಿಂಹ ಧಾರತ ಸಾಳ 5. ಏಗಳವರ ನಂಸಿರ್ಗೆ ಶ್ರೀ ಕೃಷ್ಣರಾಜ ಕಂಎರ 6. ಪರು ವಹ್ನಿದ ಸುವಣಾಂದೋಲಕ ಸೇವ |
|--|--|

Translation.

In the year 1776 of the Śālivāhana era, on Wednesday the 1st lunar day of the bright half of Śrāvanya in the year Ānanda, Śrī Kṛishṇarāja Kanṭhitrava (lit.: the Lion Kṛishṇarāja) presented the golden palanquin to his holiness Nr̄isimhabhārati-svāmi, the guru at Śringēri.

Note.

This was also a presentation by Kṛishṇarāja Vaḍeyar III to the guru at Śringēri named Nr̄isimhabhārati. The date corresponds to Wednesday 26th July 1854 A. D.

14

On a silver throne in the Śringēri Matt.
Nagari characters and Sanskrit language.

ಅದೇ ಮರಲ್ಲಿರುವ ಚೆಳ್ಳಿ ಸಂಕಾಸನದ ಮೇರೆ

(ನಾಗರಾಕ್ಷರ ಸಂಸ್ಕೃತಭಾಷೆ)

1. ಶ್ರೀ
2. ಶ್ರೀಮತ್ತರಮಹಂನ
3. ಪಂಚಾಙಕಾಂಕಾಯಾಫ್ಲಿನೇತ ಬರಂದಾಂಕತ ಶ್ರಂಗೇರೀ ಶ್ರೀನಿತ್ಯಾದಾ
4. ಸಂದಿಕಾಭಿನವ ಸ್ವಾಸಿಂಹಭಾರತಿ ಮಹಾಸ್ವಾಮಿ ಹರಣಾರಮಿಂದೇಶು ಪಣವರ್ಥ
5. ನೇತಿಪನಾಮಕ ಜಂಬುವತನಾಧಿತ ಮಹಾಪ್ರತಾಪಶಾಲ ಶ್ರೀಮತ್ತರಶುವಾಮಿಕುಪತ್ಯಾಮಿ
6. ತರಾಮಂದ್ರಸಮನು ಗೋಪಾರಾತ್ಮಜ ಶ್ರೀ ಹರಣರಜೀಲಂಕತರಾಮಂದ್ರೇಣಾಹಿತಂ ತ್ವಿ
7. ತತ್ತಿರಂ ಶ್ರೀ ಹರಣನಮಿಯಾಸ್ವಿರಂಕತಂ ಧರಣಾತ್
8. ತತ್ತಿರಂ 1810 ಸರ್ವಧಾರೀನಾಮಾದ್ಯೇ
9. ಮಾರ್ಗಾಧ್ಯ ಶುದ್ಧ ಹರಣದ್ರಕ್ಷಾಂತಿಧೌ

Translation.

May this seat presented to the lotus feet of the illustrious Sachchidānanda Śivābhīnava Nrīsimhabhārati, possessed of numerous titles including paramahamsa-parivrājaka-chārya, by the valiant Rāmachandra, marked by the dust of the holy feet (of the svāmi) and son of Gopāla, who was the son of Rāmacandra, born in the family named Pāraśu, chief of Jambupatana and surnamed Paṭavardhana, be marked by the rays from the nails of the holy feet. On the 14th day of the bright half of Mārgaśīra in the year Sarvadhāri Śaka 1810.

Note.

The donor was a chief of Jamkhaṇḍi named Rāmachandra Paṭavardhana. The date corresponds to 17th December 1888 A. D. Jamkhaṇḍi is the name of a small state in the Bombay Presidency.

15

On a gold tiara set with precious stones in the Śringēri Matt.
Kannada language and characters.

ಶ್ರಂಗೇರಿ ಮರಲ್ಲಿ ತಿವಾಭಿನವ ಸಚ್ಚಿದಾನಂದ ಶ್ರೀ ಸ್ವಾಸಿಂಹಭಾರತೀಸ್ವಾಮಿಗಳ
ರತ್ನಕರೀಳಿದ ಕಲಶದ ನುತ್ತಲು ಬರೆದಿರುವುದು.

| ಶ್ರಂಗೇರಿ ಮರ ಶ್ರೀ ಮಹಾತ್ಮರು ಸಂಸ್ಕಾರ ಕೃಷ್ಣರಾಜಪಾತ್ಯರವರು ರತ್ನದ ಕರೀಳಿ ಸೇವೆ.

Translation.

The Matt of Śringēri. This jewelled crown was presented by Krishnaraja Wadeyar of the Mahisūru-samsthāna.

Note.

This beautiful tiara worn by the heads of the Sringeri Matt on ceremonial occasions is stated to have been a present by the king of Mysore, Krishparaja Vadeyar (III).

16

On a jewelled gold pāndān (box for keeping betel leaves) in the same Matt.

Kannada language and characters.

ಅದೇ ಮರಡ ಜವಾಹಿರ ಪಾನಾದಾಸಿನ ಮೇರೆ.

1. ಮೃಸುರು ಸಂಸ್ಕರದ ಅಳಿದ ಮಾತ
2. ಸಾಂಪುರಿ ಘಮಂಪತ್ತಿಯ ರಾದ
3. ತಂಡ್ರ ವರ್ಣಾಸಂ ॥ ಅಂಮಾನವ
4. ರ ಕ್ರಿಂ

Translation.

This was presented by Chandravilāsa Sannidhāna-Ammanavaru, lawful wife of the reigning king of Maisūr-samsthāna.

Note.

The donor of this was another queen of Krishparaja Vadeyar III of Mysore, named Basavājammaṇṇi (See E. C. III Nanjangud Taluk No 5).

17

On a gold cup inlaid with rubies in the possession of the same Matt.

Kannada language and characters.

ಅದೇ ಮರಡಲ್ಲಿರುವ ಕೆಂಪುಗಳು ಕೆತ್ತಿದ ಧಂಗಾರ ಬಟ್ಟನ ಒಳಗಡೆ.

ಶ್ರೀ । ಮತ್ತು । ನ । ಹೊ । ಸಂ । ಸೇವ

Note.

Presented to the Holy Matt by Samukha Toṭṭi Sannidhānadavaru. For the name of this donor see No. 11 before.

18

On a gold cup inlaid with diamonds in the same Matt.

Kannada Language and characters.

ಅದೇ ಮರಡ ವೆಚ್ಚುಗಳು ಕೆತ್ತಿದಧಂಗಾರ ಬಟ್ಟಲನ ಒಳಗಡೆ.

ಶ್ರೀ । ಮ । ಕ್ರಿ । ಮ । ಮ । ಸಂ । ಸೇವ

Note.

Presented to the Holy Matt by Madana Vilāsa Toṭṭi Sannidhānadavaru. (The donor was the queen of Krishparaja Vadeyar III named Muddulingamma.)

In the village Harāvari in the bobli of Śringēri on the brass prabhāvali of Durgāamma.

Kannada language and characters.

ಶ್ರಿಂಗೇರಿ ಕನಬಾ ಹೋದಿ ಹರಾವರಿ ದುರ್ಗಾ ಅಮೃತವರ ದೇವಸ್ಥಾನದಲ್ಲಿರುವ ಹತ್ತಾರ್ಥ
ಪ್ರಧಾಪದಿಯ ಮೇಲೆ.

ಶ್ರಿಂಗೇರಿಯಲ್ಲಿ ಯಾರುವ ಗಟ್ಟಡ ಕೆಳಗಿನ ವಾದಣೆಗಳ ಹತ್ತು ಜವರ ಸೇವೆ.

Translation.

Presented by the general subscription of (lit. ten people and more) nād-setṭis (lit. merchants of the country) living at Śringēri.

Note.

This records the presentation of the brass prabhāvali to the goddess Durgā Amma at Harāvari a village near Śringēri by a class of merchants known as nād-setṭis at Śringēri who came from the west coast (S. Canara District). No date is given. But the characters may be of 1750 A. D.

In the same town Śringēri, on a stone slab in the pavement behind the Basavaṇṇa image in the Subrahmaṇyēśvara temple.

Kannada language and characters.

ಶ್ರಿಂಗೇರಿಯಲ್ಲಿ ಸುಭೃತ್ತಣೇಶ್ವರ ದೇವಸ್ಥಾನದೇಖಗೆ ಬಸವಂಣನ ಹಂಡೆ ಕಲ್ಲು ಜಪ್ಪಡಿಯ ಮೇಲೆ.

- | | |
|--|--|
| 1. ಸ್ವಾಸ್ತಿ ಶ್ರೀ ಬಯಾಧ್ಯದಯ
2. ರಾಲಿವಾಹನಕ ವಷ್ಟ ಗಂಟಾ
3. ಶ್ರೀ | 4. ಉತ್ತಾಪನವಣಿರದ
5. ಏಜ ವೈಶಾಖ ಶು ಗಂ ಯು ಸೇತುಮು
6. ಪ್ರತಿಕ್ಷೇ |
|--|--|

Translation.

Be it well. Consecrated on Monday the 10th lunar day of Nija Vaiśakha in the year Jaya, the year 1673 of the prosperous Śalivāhana era.

Note.

The inscription records the setting up of the stone Basava in the above temple on the date specified. But the date is irregular. S 1673 is Prajōtpatti and not Jaya as stated in the grant. The nearest year Jaya is S 1696 and there is an intercalary month Vaiśakha in this year and the date Nija Vaiś. śu. 10 corresponds to 21st May 1774 A. D.

21

On a stone slab in the pavement below the flight of steps in the mukhamantapa of the same temple.

Kannada language and characters.

ಅದೇ ದೇವನಾಥನದಲ್ಲಿ ಮುಖಮಂಟಪದ ಮೆಟ್ಟಲನ ಕೆರಗೆ ಕಲ್ಲು ತಪ್ಪಡಿ ಮೇಲೆ.

1. ಮದುರಾದಿ
2. ಅವಂಕ್ಯಾನಿ ಬಂವ
3. ಹ

Translation.

Supplication by Madurādi Anantaiyya.

Note.

This is an inscription got carved by a pilgrim or devotee to show his devotion to the god. Such inscriptions are very common in the steps leading to famous temples like those of Tirupati, etc. The characters seem to be of the last quarter of the 18th century A. D.

22

On a rock on the bank of the Tunga near Rudrapāda at Śringēri.

Kannada language and characters.

ಶ್ರೀಗೋರಿಯ ಸಮಾಪದಲ್ಲಿ ರುದ್ರಪಾದದ ಬಂಡಯ ಮೇಲೆ.

1. ಶ್ರೀ ಗೋರಿಯ ಭೂದಯ ಕಾಲವಾಕಸರತ ವರ್ಣಗಳು ಇತ್ಯಾಧಿನೇಯ ಪರಿಪೂರ್ವ
2. ಶಂಕರಕೃತ್ಯಾಯದ ವೈಶಾಖ ತು ಇಂ ನೇಂದ್ರಮಾರದಿಲ್ಲ ಶ್ರೀಮತು ಶ್ರೀಗೋರಿಯ ಶ್ರೀ ನರಸಂಹ . . . ಇಂದ
3. ಶ್ರೀ ಗುರುಪಾದಕಾ ಶ್ರೀತ್ಯಾಫಿವಾಗಿ ಪ್ರತಿಷ್ಠಿತವಾದ ಶ್ರೀರಾಮೇಶ್ವರಾ

Translation.

The Śrī Rāmēśvara (linga) set up in memory of his guru's sandals by Śrī Narasimha (bhārati) of Śringēri on Monday the 15th lunar day of the bright half of Vaiśākha in the year Śubhakṛit, 1524 of Śalivāhana era.

Note.

The date of this record corresponds to Monday the 23rd April 1602 A. D. A linga is stated to have been set up by Narasimhabhārati, head of Śringēri Matt in memory of his guru. It is difficult to determine who this Narasimhabhārati was since we have several pontiffs of this name in the succession list of the Śringēri Matt. The founder of an agrahāra called Narasimhapura in the Vasishṭhāśrama near Śringēri is called Immaḍi Narasimhabhārati.

Beluguла copper plate grant of Haribara II, King of Vijayanagar, dated S 1306 in the possession of the Matt at Śringēri. 3 Plates: Nandi Nāgari characters: Sanskrit language up to line 31 and Kannada therefrom up to line 54 and imprecatory stanzas in Sanskrit in lines 55-62. [Plate XXIII].

Size 8 $\frac{1}{2}$ "×5 $\frac{1}{2}$ "

ಶ್ರಿಂಗೇರಿ ಮಾಲದಲ್ಲಿರುವ 1ನೇಯ ತಾಮ್ರ ಶಾಸನ.

ಉತ್ತರಗೋಚರ. ಉತ್ತರವಲ್ಲಿ.

ಪ್ರಮಾಣ 1 $\frac{1}{2}$ " × 5 $\frac{1}{2}$ "

ಸಾಗಂಜಾಕ್ಷರ.

(1ನೇಯ ಉತ್ತರಗೋಚರ ಕಂಥಾಗ)

1. ಸಂ ನಮಸ್ತುಂಗ ಶರಶ್ವಂಬಿ ಚಂದ್ರಚಾಮರ ಶಾರವೇ |
2. ಕ್ರೈಸೀ (ರಾ ?) ಕೃ ನಗರಾರಂಭ ಮುಸುನ್ಯಂದಾಯ ಶಂಘವೇ | ದೇ
3. ವಾನಾಂಶರಿಷೀಜರ್ವರವರಜಾಂ ಶ್ರೀದಾಮ್ಯು ಮುಖಾ
4. ವಯಂ ಸ್ವಾರ್ಥೀಭಿಂದು ಭರಾಕರ್ವಾಜ ವಹ್ನಿ ಕೃತಾಂ
5. ದ ಏಶಂಧರಾಂ | ರೇಳಿಕಾವಾಂ ಸ್ವಾಧು ಮೇಷ ಕಾಮ
6. ಕ ಧಿಯಂ ಸಂಪಾದಯಂ ನಾದುರಾದಿಶಾಂತಿಃ ಸಾಯಿ
7. ಸಂಪದಂ ಕರಿವರಗ್ಗೇಂದ್ರಿ ಕನ್ಯಾಸುತಃ | ಯ
8. ದ್ವಂಭಾರ್ತಿಭರ ಸ್ವಿತಾ ಜಪಿಂಧೇ ಧೂಃ ರುದ್ರಾತಾ
9. ತತ್ತ್ವಜಂ ಧಾರಾವಾತಭರಾತಕಾತ ವಿಮರ್ಶೈ
10. ಸ್ವಾರ್ಥಿಃ ಪರ್ಯೇಧಂದುಭಾ | ಹಂಡ್ಯಾಂತ್ರಮಿವಾಧವಾಸ್ಯ ವಿ
11. ಪುರಂ ಮುಕ್ತಾವಾಂ ಲೇಖಿಭಂ ಶ್ರೀದಾಕ್ಷ್ಯೋ ದವಹ್ನಿಃ
12. ರೇಳಿತು ಸಮಧಿಃ ಸ್ವಾರ್ಥೀಭಾಸಂ ವಃ ಸದಾ | ವಂಶೇ ಯ
13. ದೇಃ ಸ್ವರ್ವಮಂತ್ರೀಂದ್ರಿಃ ಸಂಸೇವಿ ಮಾನೇಷಿತುಃ
14. ವಿಕ್ರಮಶ್ರೀಃ | ದಿಗಂತ ವಿಕ್ರಾಂತ ವಿಶುದ್ಧ ಶೇತ್ರಿಃ ಶ್ರೀ
15. ಸಂಗಮೇ ಧೂತಾ ಕ್ಷತಿವಾಢ ವಯಸಃ | ತಸ್ಯಾತ್ಯಜಃ ಶ್ವಂ
16. ದರಕರಪತಾಃ ಷ್ವಾರ್ಥಿಭೂತಾಂ ಯೇಂ ಮಹಾಯುತೇತಿಃ |
17. ವೃತಾಪನಂದಿಧಿತಸರ್ವದಿಕ್ಷೇ ಮುಕ್ತಾಂತೇಂಜಿಗ

(ಒಂದನೇಯ ಉತ್ತರಗೋಚರ ಮುಂಥಾಗ)

18. (ಗೆ) ತ ಪ್ರತಿಷ್ಠಿತಃ | ಕಣಾಂ ಫಂತೇ ಇಂಮರಂತೀಂ ಪ್ರಪಂಚಿನಿ
19. ತಂ ದೈಗಿಭಿನಾಮಿಭೀನಾಂ ಸ್ಥಾಪಿತೇ ಪ್ರಾಕ್ತಿಕಂತೀಂ ವಿಷುಧ
20. ಪತಿಫರೀಸೀಮ್ಯು ಸೀಮಂತಿಸೀನಾಂ | ಆಘೀರಾದ್ವೀಗಪತ್ನಾಂ
21. ಪಣಿಪಡಿಫಣಿಸೀಕಂತುಕಂತೀಂ ಕನಂತೀಂ ಶೇತ್ರಿಂತಾಂ ಸ್ವೀ
22. ತಮೇತಾಂ ಪ್ರಧವತ ಕತಮೇಲೇ ಯಾಕ್ತಾಧಿಷ್ಟಾ ರೂಪೇ | ತಸ್ಯಾ
23. ಸ್ವಾರ್ಥಾದ್ವಾರಫಾದಿವ ರಾಮಚಂದ್ರಃ ಸಮೈಷಃ ಉಪಾಗುಣೈ
24. ರಜನಿ ಕ್ಷತಿಃಃ | ಶ್ರೀಮಾನ್ಯಾಂತರಂಪರಃ ಸ್ತುತ ಏಶ್ವ
25. ಶೇತ್ರಿಃ ವೇದಧಿಭಾತ ಪರಿಕ್ಷಣ ದೀಕ್ಷಿತ ಶ್ರೀಃ | ಕ

BELUGULA COPPER-PLATE GRANT OF THE VIJAYANAGAR KING HABIBARA II

ਫੁੰਜਮ ਛੁੰਗਾ ਰਿਹਾ ਸੰਵਿਵਿਵਿਵਾਸਹਾਰਾ
ਤੇ ਲਾਕਾ ਤਗਮਾ ਚੰਤ੍ਰੁਨ ਬਿਨਾ ਧਰਾਤਕੋਈ
ਗਾਤੋਸ਼ਵਤੋਜਾਚੇਰਵਿਚੱਤਾ ਸੀ ਤਾਮੁਹੜਤੀ
ਵਥੰਚੁਤੇ ਬਿਦੁਤਿਗਾਕਿ ਚਕਿਤਸਤਪੁਖੁੜੀ
ਚਕਿਤੰਜਾਂਗੀਤੋਕਾਤਾਂਪ੍ਰਧਮੇਘਕੌਤ
ਕਥਿਥੀਦੁਆਦੀਤੀਤਾਦਗਾਇਧਾਵੁਖੁੜੀ
ਤੈਪਦੰਕ ਚਿਵਗੁਆਕਿਤਾਤਾਤੁਥਾ
ਫੁੰਥਾਇ ਏਚ ਭਿਤਾਫ਼ਤਾਤਿਥੈਤੁਚੁਹੁਤਾ
ਤੈਤਕਾਗੀਥਾਜਾਪਾਤੀਤਿਗੁਤਾਤਿ ਵਿਮਲੈ
ਤੁਨੈਉਪਯੋ ਬਿਦੁਤਿਥਾਵਿਛੁੰਡਿਵਾਜਵਰਸਤਿ
ਪੁਕਰਤੁਕਾਵਲੀ ਮਾਨਿ ਤੈਕੀਨਾਕਾਉਵਕੋਈ
ਜੇਤੁਸਵਿਤੈਉਰਸੇ ਯਸੰਵੈਸਦਾਵਰਾਓ
ਦੇਉਲਵੰਸ ਦੀਪਤੀਇਸਤੇਵੁਮਾਨੀਜਤ
ਵਿਝਮਨੀਧਾਇਗੀ ਤਵਿਰਗੀਵਿਗੁਡਕਿਨਿਰੁ
ਸਗਮੇਜੁਵਾਨਿਤਿਥਾਵਿਗੁਧਤਸਥਾਲੁਕਾਵ
ਤੁਕਾਚਹੁਤਾਪੁਧੀਤੁਕਾਨੋਜਨਤੀਥਕਿਨਿ
ਤਾਵਟੰਦੀਵਿਤਸਰਤਵਿਕਾਵਕੁਨੀਰਾਣਾ

रमानामायत्रविजयतगविद्यसिंहासन
३५६ कुवटुस्तमुद्यपवीतचार्यवता
लुत्तराक्षवर्जना३०४ वक्ताक्षिरंबत्तवद
मार्गरोर्धराङ्गहादरोहक्षापदल्लयावि
त्रुपाक्षसंज्ञिभियाल्लेख्याविद्यारामार्थीपा
देंगवत्तिष्ठउक्षामदख्यावत्सगोवद्समाधि
पविज्ञेश्वर्मन्मक्षुभुसक्षेपाग्निगेकोवि
कगोवद्पेम्मक्षिग्नव्यक्ष्यक्षुक्षुदेवविल्ल
युमापगादविक्षक्षोऽक्षाऽन्नाम्भुव्युत
ग्नामवादद्वृष्टिद्वीपीमानमद्वितवाग्नि
किणमानामिक्षिलिकेपद्मलधारामालि
इस्तुष्टुमास्तोगतेन्नव्यास्त्वस्तुक्षक्षाउक्ष
द्वादुक्षेत्तोहव्यिमगमेवुड्क्षुहि॑ जेसहृस
द्विवाथेवविहारुगाजिस्त्रव्यामानावावाग्निमा
विद्युतारकवाजितोग्निमुद्दुव्यिमत्त्वहो
वते एववेवण्ड्यगमवत्तुमास्त्रव्यिमेग्नि
ग्नेष्टुमन्तर्गताम्भुव्युत्तिवैग्निभी॑३०५ वत्त
निग्नियानिदात्थापापुर्वकवाजिकाद्वा
त्वेष्टेवद्व

कुरासना दाह पात्र योर्म शैदावा
 कुयोतपात्रतादाता स्वर्ग मवाप्ना तिपा
 लताद द्वारेपदा॥ वर्तनीप उद्वावा शोर
 योद्वेत वैसुप्यगां शस्त्र वैष्णवत्त्र सामीत
 स्थायी तायंत्रेति भिक्षा॥ नामान्तर्योर्म सेत
 रूपा गांका लेकालेपापात्रीयो तव हितलवा
 तेतावत्त्रिकापात्रि वैदानन्त्रयानुयोद्या व
 ते गम उद्दिः॥

ଶ୍ରୀକୃଷ୍ଣାମୁଦ୍ଦୁଷ୍ଟୁ

26. ಈತ್ತಾರ್ಥಿಕುಂತದ ಸಕೊಂಕಣಕರೆನ್ನಾಂಥ್ರ, ಹೇಳೀಂದ್ರ ಪಾಂಥ್ರ
27. ಜಗತ್ತಿಹತ ಮುಖ್ಯ ದೇಶಾನ್ । ನಿಕರ್ತ್ಯಯೋ ಯುಧಿ ರ
28. ಪುನಃ ಸರಮುದ್ರ ಕೃರಾ ಸ್ವತ್ಸ್ವತಕ್ರಿಪಿಧವೇಜಿ
29. ಗಡಿ ಮಹೇಂದ್ರಃ ॥ ವಿದ್ಯಾರಣ್ಯ ಮುನೈತಸ್ಯ ಕೃಪಾ
30. ಪುನರ್ ನಿರ್ದ್ವಿಷಾಭಾಷಾ । ಯೋಽಲಬ್ಯಾಧಾನ ಸಾಮಾಜಿಕಂ
31. ದುಷ್ಣಾ ಪರಮಿತರ್ಯುನ್ನರ್ವೈಃ ॥ ಇಂಥಾರಾಜಾಧಿರಾಜರಾಜ
32. ರಾಜರಮೇಧಾರ ಭಾಷಾಕಿಂಹಂ ರಾಜಂತಾಧಿ
33. ಜಂಗ ಅಂಜಾಗತ ಷಟ್ಪಂಚರ ಆಧಿಕನ ಪಾರಿ
34. ದಾತ ಧಿಕ ಧಾಗ್ಯಮುಖ ಕಂದ ಪ್ರತಿಧಿಷ ರಾಜ
35. ಧಯಂಕರ ಸರ್ವತಸ್ತುರಾಸ್ತು ವಿಶಾರದ ನೇತ
36. ನಾನಾ ದಿಂದಾವರ್ಣೀ ಲೋಭಿತ ಶ್ರೀಎಂಬಹಂಕ

(2ನೇಯ ಕಲಗೆಯ ಹಂಭಾಗ)

37. ರ ಮಹಾರಾಮುನು ವಿಜಯಸಗರಿಯ ಸಿಂಹಾಸನ
38. ದ್ವಿತ್ಯ ಇದ್ದು ತತ್ತ್ವಮುದ್ರ ಪರ್ಯಾಂತ ರಾಜ್ಯವ ನಾ
39. ಇತ್ತುಂ ತರಕವಷ್ಟ ಇಂಂಂ ರಕತ್ತಾಕ್ಷ ಸಂಪತ್ತರದ
40. ಪರಗಣೀಧರ ಶುದ್ಧ ದ್ವಾದಶ ಶುಕ್ರವಾರದು ಶ್ರೀ ವಿ
41. ರಾಜಾಕ್ಷ ಸಂಸ್ಥಾಧಿಯಲ್ಲಿ ಶ್ರೀ ವಿದ್ಯಾರಣ್ಯ ಶ್ರೀ ಪಾ
42. ದಂಗರ ಇಷ್ಟರೂ ಜಾಮದ್ವ್ಯಾಕ ವಸ್ತರ್ಗೀತ್ತರದ ಸಮಾಧಿ
43. ಮು ಕಷ್ಟಾಳಂಗರ ಮತ್ತು ಇ ಸೂರಪ್ರಂಗಂಗರ್ಗ ಕಾಶಿ
44. ಕ ಗೋತ್ತುದ ವೆಮ್ಮೆಂಳಿ ರಾಗ ಮತ್ತು ಈ ವೇವಂಗೆ
45. ಯೂ ಆರಗದ * ದೆಂಶೆಯದ * ಒಕ್ಕುಕೆಂದ್ರಾಂಶೆಗಳ ದೇಶಗುಳ
46. ಗಾರುಪ ಶ್ಲಾಂದನೂ ಪ್ರಸಿದ್ಧ ಸೀಮಾ ಸಮಸ್ಯತವಾಗಿ ಆ
47. ಕ್ರಿಂ ಆಂತಿ ನಿಧಿ ನಿತ್ಯೈವ ಜಲ ಪಾಂಜಾಣ ನ
48. ದ್ವಾಸಾರ್ಥ ಅಷ್ಟಾಂಗೀಗ ತೇಜ ನಾಜುಮ್ಮನುಂಕ ಕಾರ್ಯಕ
49. ಹೆದಕ ಹೊಂಬಳಿ ಮಗಮೆವಣ್ಣ ಕಣ್ಣಗೆ ನಹ ಸ
50. ವಾರಾಧಾರೆ ಪರಿಕಾರವಾಗಿ ಸರ್ವಮಾನ್ಯವಾಗಿ ಆ
51. ಹೆಂಡ್ರಿಂಬರಕವಾಗಿ ಭೇಳಿನೆಹೆದು ನೂರಿಷ್ಟತ್ತು ಹೊಂ
52. ಸ್ವ ಕೆಕಾವ ದೇಶಗುಳ ಗಾರುಪವನ್ನ ಆ ಸೂರಪ್ರಂಗಳಿ
53. ಗೆ ಇಂ ಪತ್ತಾಂಧಾಗಿ ಆ ಕೃಷ್ಣ ದೇವಂಗರ್ಗ ಇಂ ಪತ್ತ
54. ಉ ಧಾಗಿಯಾಗಿ ದಾನ ಧಾರಾಷ್ವರ್ವಕವಾಗಿ ಕೆಂಪು ತಾ

(3ನೇಯ ಕಲಗೆಯ ಮುಂಭಾಗ)

55. ಮ್ರು ಕಾರನ ॥ ದಾನವಾಲನಯೋಮುರ್ಧೀ ದಿಂಜಾ
56. ಚ್ಯಾರ್ಯೇಯೇನುಪಾಲನಂ । ದಾನಾಪ್ರಗರ್ವಮಾರ್ಪೇಷ್ಯೀ ತ ಪಾ
57. ಲನಾ ದಯುತಂಪದಂ ॥ ಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂ ವಾ ಯೋಧ
58. (ಯೋಧ) ರೇ ತಪಸುಂಧರಾಂ । ಇಷ್ಟಿಪರಾಷಣಾರ್ಥಾ ವಿ
59. ವಾಯಂ ಜಾಯತೇ ಶ್ರಮಃ । ಸಾಮಾನ್ಯೈಯಂ ಧರ್ಮಸ್ಥಿತಿ
60. ಸ್ವಪಾಜಾಂ ಕಾರೇಕಾರೇ ಪಾಲಸ್ಯೇಯೋ ಧವಧ್ಯಃ । ಸರ್ವಾ

* ಈ ಮಾತ್ರ ಕಲಗೆಯ ಬುದ್ಧಿ ಬರದು ಇದೆ.

61. నేతాను ధావనః పాథివేదాద్రును దూయోల్ దూయోల్ యాడ
62. తే రామచంద్రుః ॥

(కన్నడ అంగులిల్లు) శ్రీ విష్ణువాళ్ళ.

Transliteration.

(I Plate, Back side.)

1. ôm̄ namas tumga-śiraś-chumphi-chandra-châmara-châravê ।
2. trailôkyâ-nagarâ-rambha-mûla-stambhâya Śamphavê । Dê-
3. vânâm-saritô jalair avirâlam̄ kriḍâm̄ muhur bhâ-
4. vayam̄ sthtulair bindubhir âkirân nija-vapuh kritsnam̄
5. cha viśvambharam̄ । lôkânâm pṛithu-mêgha-kautu-
6. ka-dhiyam sampâdayann âdarâd diṣyâd vah sukha-
7. sampadam̄ Karivara-ggrîvô 'dri-kanyâ-sutah । ya-
8. ddaṁshtrâ-śikhara-sthitâ jalanidhêr bhûr uddhritâ
9. tat-kshaṇam̄ dhârâ-pâtibhir âtatâ ti-vimalai-
10. sthûlaiḥ payô-bindubhiḥ । pinchchha-chchhatram ivâ bhavat su-vi-
11. puļam muktâvalî-sôbhitaṁ kriḍâ-kkrôda-vapuh ka-
12. rôtu sa vibhuḥ sva-śrêyasam̄ vah sadâ । vamśe Ya-
13. dôḥ sarva-mahipatindraiḥ samsêvyamânô tuļa
14. vikrama-śriḥ । diganta-viśrânta-viśuddhha-kirttiḥ śri-
15. Sangamô bhût kshitipâla-varyah । tasyâtmajaś champa-
16. ḍakara-pratâpah pṛithvi-bhujam̄ yô mahânya-kirttiḥ ।
17. pratâpa-sandîpita-sarva-dikkô Bukka-kshitiṣô jaga-

(II Plate, Front side.)

18. (ga) ti prasiddhaḥ । karṇântê châmarâmtim̄ prabâda-parimi-
19. tam̄ daigibhnâmibhnâm̄ sîmantê muktikantim̄ vibudha-
20. pati-puri-simni sîmantinlnâm̄ । Abhôgad Bhôgavatyam̄
21. Phanipati-phapint-kanchukantim̄ kanantim̄ kirttim̄ tam̄ stô-
22. tum etâm̄ prabhavati katamô Bukka-bhûpasya lôkê ॥ tasmân
23. nrîpâd Daśarathâd iva Râmachandraḥ sarvair mahipati-guṇai-
24. r ajani kshitiṣah । srîmân nrîpo Hariharah stata-viśva
25. kirttiḥ Vêda-dvijâti-parirakshaṇa-dîkshita-śriḥ । Ka-
26. ronyâta-Kunta-la-sa-Konkaṇa-Hausa] Ândhra-Cholendra-Pâṇḍya-
27. jagatipati-mukhya-dêśâ । nirjitya yô yudhi ri-
28. pûn sa-samudra-śailân rakshy tarkaka-vibhavô ja-
29. gatî-Mahêndraḥ ॥ Vidyâraṇṇya-muni-śasya kripâ-
30. pûrna-nirikshaṇât । yô labhdha jnâna-samrajyam̄
31. dushprâpam itarair nrîpaiḥ ॥ inthâ rájâdhîrâja
32. rájaparamêśvara bhâshati-langhi-râjanya-bhu-

33. janga śaraṇāgata-vajrapanjara arthi-jana-pāri-
34. jāta bhajaka-bhāgya-mūla-kanda prati-bhaṭa-rāja-
35. bhayankara sarva-śastra-śāstra-viśāradan enipa
36. nānā-biridāvalī-śobhita śrī vīra Hariha-

(II Plate, Back side.)

37. ra-mahārāyanu Vijayanagariya simhāsana-
38. dalli iddu chatus-samudra-paryamta rājyavan à-
39. luttam śaka varsha 1306 Raktākshi-samvatsarada
40. Mārgaśīrsha śuddha dvādaśe Śukra-vāradalu śrī Vi-
41. rūpāksha-saṃnnidhiyalli śrī Vidyāraṇṇya-śripā-
42. daṅgaļa śishyaru Jāmadagnyavatsagotrada Samādhi-
43. ya Tippaṇṇaṅgaļa makkaļu Sūrappamgalige Kauši-
44. ka-gotrada Pemmūṇaṅgaļa makkaļu Krishṇadēvarige-
45. yū Āragada * venṭheyada * Chikkakoḍa-nāḍolagaṇa Beluguļa-
46. grāma vondanū prasiddha-simā-samanvitavāgi a-
47. kshiṇi ḍāgāmi nidhi-nikshēpa-jala-pashāṇa si-
48. ddha sādhya ashṭa-bhōga tēja-svāmya sunka kāruka
49. hodake hombali magame-vatṭa kaṭṭige saha sa-
50. rvā-bādhe-paribhāravāgi sarva-mānya-vāgi à-
51. chandra-tārakavāgi bhōgisūdendu nūrippattu hom-
52. nna teruva Beluguļa-grāmavanū à Sūrappamgalī-
53. ge 60 vattara bhāgi à Kṛishṇa-dēvam-galige 60 vatta-
54. ra bhāgīyāgi dāna-dhārā-pūrvaka-vāgi koṭṭa tā-

(III Plate, Front side.)

55. ṣra-śāsana | dāna-pālanayōr madhyē dānā-
56. chchhrēyō nupālanam | dānāt Svargam avāpnōti pā-
57. lanād achyutaiṇ padam | sva-dattām para-dattām vā yō ha-
58. (yō ha) rēta vasundharām | sashṭir va [r] sha-sahaśrāpi vi-
59. shīḥāyām jayatē krimiḥ | sāmānyō' yam dharma-sētur
60. nrīpāṇam kāle kālē pālaniyō bhavadbhiḥ | sarvā-
61. n ētan bhāvinab pārthivēndrān bhūyō bhūyō yācha-
62. tē Rāmachandrab

(in Kannada characters) śrī Virūpāksha.

LL. 1-12.

Translation.

Om ! Salutation to Śambhu beautiful with the *chāmara*, that is, the moon touching his lofty head and the foundation pillar for the commencement of the city of the three worlds.

* This is engraved at the bottom of the plate.

May the son of the Daughter of Mountain possessed of the face of a great elephant, (*viz.*, Gaṇapati), who sports constantly with the waters of the Ganges, covering his own body and the whole earth with thick drops of water and thus making the worlds wonder that a great cloud has risen newly, confer on you lovingly happiness and prosperity.

May the great Lord who assumed for sport the body of a Boar, rising on whose tusks from the ocean, the earth looked at the time owing to the huge clear drops of water falling in streams, like a big umbrella of peacock feathers shining with clusters of pearls, confer happiness on you.

LL. 13-31.

In the race of Yadu was born the foremost of kings, Sangama, served by all great kings and possessed of matchless valour and pure fame which has spread to the end of the cardinal regions. His son was the world-famed king Bukka, possessed of dazzling brilliance like the sun, and great glory among kings and whose prowess lighted all the quarters of the earth. Who in the world could adequately praise the fame of king Bukka, which looked like chauries on the tips of the ears of the consorts of the elephants at the cardinal points, like pearls on the parting of the hair (*simanta*) on the heads of the ladies in the city of Indra, and like the bright bodices or skins (*kanchuka*) on the bodies of the consorts of the king of serpents in Bhōgavati? To him was born like Rāmachandra to Daśaratha, the auspicious king Harihara endowed with all the kingly qualities and possessed of fame which has spread over the world, and devoted to the protection of the Vedas and the twice-born. Having conquered the Karnāṭa, Kuntala, Konkana, Hoysala, Āndhra, Chōla and Pāṇḍya and other kingdoms, and defeated the enemies in battles, this king possessed of unimaginable splendour and a Mahēndra to the world rules the earth with the oceans and mountains. By the glances full of love of Vidyāranya, the chief of ascetics, he acquired the empire of knowledge unattainable by other kings.

LL. 31-55.

When this king of kings, the supreme lord of kings, a *bhujanga* (serpent) to kings who break their word, an adamantine cage to refugees, a *pdrijata* to the suppliants, the main root (*mūlakanda*) of prosperity to dependants, terrorifier of hostile kings, expert in all the weapons and sciences.

Adorned with all these several titles, king Vira-Harihara-Mahārāja was ruling his kingdom extending to the four oceans seated on the throne of Vijayanagari.

In the Śaka year 1306 corresponding to Raktākshi, on Friday the 12th lunar day of the bright fortnight of Margaśīrsha, in the presence of the god Virūpāksha, he granted with the boundaries defined and with the eight rights of possession and

power including the imperishables, future income, treasure on the surface or under-ground, water springs, minerals, rights which are present and might accrue in future and exempt from all taxes including *sunka* (customs revenue), *kāruka* (tax on artisans?), *hodake* (tax on thatched roofs?), *hombāli* (interest on money lent?), *magame* (a portion of the tax on merchants), *vatṭa* (brokerage), *kaṭṭige* (tax on fuel?) and as a *sarvamānya*, to be enjoyed as long as the moon, sun and stars endure, a village Belugula situated in Chikka Koḍanāḍ of Āragavēṇṭheya (division) to Sūrappa, son of Samādhi Tippaṇṇa of the Jāmadagnya-vatsa-gōtra and Kṛishṇadēva, son of Pemmaṇṇa of the Kauśika-gōtra, disciples of Śri Vidyāraṇya-Śripāda. Of the total revenue of the village Belugula, viz., 120 varahas, Sūrappa was to get a portion yielding 60 varahas and Kṛishṇadēva was to get a portion yielding 60 varahas. To this effect is the gift made with pouring of water and this is the copper sāsana.

LL. 55-62.

(The usual imprecatory stanzas.) Between making a gift and protecting one already made, making a gift is more meritorious. By making a gift one attains Svarga while by protecting (a previous grant) one attains the Everlasting Region. He who confiscates land given by himself or by others will be born as a worm in dirt for sixty-thousand years. "This bridge of charity is common to all kings. You should protect this from time to time." Thus does Rāmachandra beseech again and again all kings to come.

Śrī Virūpāksha.

Note.

This records the gift of a village Belugula in Chikka Koḍanāḍu of Āraga-vēṇṭheya to two disciples of the ascetic Vidyāraṇya by king Harihara II. Nothing is said about the qualifications possessed by the donees or their services. Regarding Harihara, he is said to be born in the lineage of Yadu; his grand-father's name Sangama and his father's name Bukka (I) are both given but not the name of his uncle Harihara I. Among the kingdoms he conquered are given Karnāṭa and Hoysala. His relation to the ascetic Vidyāraṇya is expressed by the statement that by the grace of Vidyāraṇya-munindra, Harihara II acquired the empire of knowledge unattainable by other kings. This shows that Vidyāraṇya was the spiritual guru of Harihara II but what political power or influence, if any, Vidyāraṇya had in the reign of Harihara II is not stated in this record.

The grant is dated S' 1306 Raktākshi sam. Mār. śu. 12 and this date agrees with Friday 25th November, 1384, in the reign of Harihara II.

It may be interesting to note that although the honorific plural number is applied to the donees (L. 43) only the singular is used for Harihara (L. 33).

Vidyārānyapura copper plate grant of Harihara II, King of Vijayanagar, dated 1309 in the possession of the Matt at Śringēri.

1 Plate: incomplete.

Nandi Nāgari characters : language Sanskrit up to line 32 and Kannada thereafter.

Size $11\frac{1}{2}'' \times 7\frac{3}{4}''$

ಶ್ರಿಂಗೇರಿ ಮತದಲ್ಲಿರುವ ನನೆಯ ತಾಮ್ರಭಾಸನ.

1 ಹಲಗೆ (ಅಪ್ರಾಣಿ)

ಹೃಷಿಕಲ್ 11 $\frac{1}{2}'' \times 7\frac{3}{4}''$

ನಾಗರಾಕ್ಷರ.

(ಮುಂಧಾಗಿ)

1. ಶ್ರೀ ನಮಸ್ತಂಗಾರಿರಖ್ಯಂದಿ ಚಂದ್ರಕಾಮರಕಾರವೇ । ಶ್ರುರೇಕೃಸಾಗರಾರಂ
2. ಘ ಮಂಲಸ್ತಂಭಾಯ ಶಂಭವೇ । ಪಾತು ತ್ರೇಣಿಗಂತ ಸಂತತಮಹಂತಾರಾತ್ಮಮಾ
3. ಧ್ಯಾದ್ಯರನಾಧಾತ್ರೀಂ ಕೋಡರೈಬರಸ್ಯಘಾವಾಸ್ಯಸ್ಯ ಶ್ವರ ದಂಭಾಂತರ್ಳೀ । ಕಂಮರ್
4. ಕಂಡಿ ನಾಲತಿಧೀರನಃ ಪಶ್ಚಂತಿದ್ಯಾಂತನೇರಮೇರ್ಯಃ ಕೊಳತಿ ವೇದಿನೀ
5. ಜಲಜಿ ಶ್ವೇಮಾಂಶೀರಂಧಂತಿ ॥ ಸೂಕ್ಷ್ಮಾವಾಗವಾಯಾನೀ ಪರಣ
6. ದಾಸಂದಾತ್ಸಿಕಾಯಾಪರಾ ಯಾಜಶ್ಯಂತ್ಯಾ ಬಹಿರ್ಣಿಂಧೀರನವ
7. ದ್ವಿಜಾರ್ಥಾನ್ಯಮಾನಾಧ್ರತೀ । ಸಂಜರಾತ್ಯ ತಯಾ ವಿಕ್ರಂತಬರಾ ಯಾ
8. ಮಧ್ಯಮಾ ತಾಬಹಿರ್ಣಾದ್ಯಾತ್ರೀಧರ್ಮಮನೇರ್ಯಾರೂಢಾಂಧಾ ಕಾಮಸ್ಯೇಧುವ
9. ವ್ಯೋರ್ಯೀ ॥ ಕರ್ವಣರದ್ವಾರ್ಥೀಕರ ಪೂಜಯಃ ಕರ್ತಾಂರಮಾಲಾನಿಧಾ
10. ಶ್ವಿಂದ್ರಾ ರೇಣಕಸಹೀದಾರಾ ಪರಿಣತ ಶ್ರೀಗಂಥಾಜೀಂಧುಮಾಃ । ದು
11. ಗ್ರಾಂಧೀಧಿತರಂಧಂಗ ಸುಹೃದೀದಿವ್ಯಂತು ವಶ್ರೇಯನೇ ವಿದ್ಯಾರ
12. ಜ್ಞಾಗುರ್ಣಿಂಧ್ಯಾರ್ಥಾಮ್ಯತಮುಂಧ್ಯತಾರ್ತಿ ಕರ್ಕಾಕ್ಷಾಂಕರಾಃ ॥ ತಂಬ್ರಿ
13. ಹ್ಯಾ ನಾತ್ತಿತುಮುಂಧೀ ಉಮುಕರಿಂಧ್ಯಾರ್ಥಾಂಧ್ಯೇತಂ ತಂವಾಶಂ
14. ಧೂರನೌ ನಾದ್ವಿಷಿಷಯೇ ವ್ಯೋಪ್ಯಮಾಲಕ್ಷ್ಯತ । ಇತ್ಯಾರ್ಥಿ
15. ಉರಿಂತ್ಯಾತಿಧಿಯಃ ಪಶ್ಚಾದಿಪ್ಯಾಧಿಂ ವಿದ್ಯಾರಂಭಿ
16. ಗುರುಂ ಉಮಸ್ಯವಯುವಿಂಧೀತಪರಂ ಮನ್ಯತೇ । ಅರ್ಜುಂಧ್ಯ
17. ತಂದ್ವುಕರಣ ವಿಧಾರ್ಥಿಂಧ ಸಂದರ್ಭಾಧಿಂಧಾಂತ್ಯಾರ್ಥಿಕಾ
18. ರ ಕಮರ್ತುಮಹಕಲತರಪ್ರಾಧ ವಾಸ್ಯಪನಾನ ಯಾಸ್ಯವಾಸ್ಯ
19. ಪಾಂಚಾರೇ ರಜಯತ ಕಮವಶಾಸ್ಯನು ಸಾಧಿರ್ದಿತ ಭಾವಸ್ಯಾರ್ಥ
20. ಧ್ಯಾಂಗಾಪ್ರವಾಹಾತುಕರಣಮುರ್ಣಿ ಧಾರತೀ ಶ್ರೀಧರ್ಮಾಂಧಾ ॥ ತಂ
21. ಶ್ರುರೇಕೃ ಚೀವಾತುರಾಗದಿಜವ ಮಂತ್ರಿಮಾನಾ । ಪರಮಾತ್ಮಾಕೋಣೀ
22. ರಪ್ರಥಮಾತರಣಂತರೀ ॥ ತದಂಧ್ಯಯೇ ಮಹಾತೀಜಾ ಯಾದುರಾಂ
23. ಸ್ವಾಹಾಪತ್ರಃ । ಸೋಮಂಶಾಯತ ಶಾಶ್ವತಾಯಾದವಾ ಇತಿ ಪಶ್ಚ
24. ತಾ ॥ ಶ್ರೀಮತ್ಯಾಕ್ಷಣಿಂಧ್ಯೇ ಜಸ್ತಿ ಶ್ರೀಸಂಗಮಾನ್ಯವಾತ್ತಜಃ ಏರ
25. ಶ್ರೀಮಂಗಾರಾದಕ್ಷಿಂಧ್ಯೇ ಏರಶ್ರೀ ಯಾಕ್ಷಣಿಂಧಃ ॥ ಏದ್ವಾಶ್ರೀಧರ್ಮ

26. ಜ್ಞಾನಮತಕುಧಾರತೇ ತೀರ್ಥಪದ್ಮೇ ನಿತ್ಯವೈಕಾಂಡ್ಯಾಸ
27. ದಮ್ಮಭಾನಂದ ನೌರಧ್ಯಧಾಷಿ । ವಿದ್ಯಾರಣ್ಯದ್ಯಮಣಿಹಾಕ

(ಹಂಧಾಗಿ)

28. ಮಹಾಸ್ತಲಂಕ್ಷ್ಯೇ ವಿಕಾಸೇ ಘಳಯೋಧುಂಯೋ ವಿಕರತ ಸುಖಿಭುಕ್ತಾಧಿಪಾ
29. ಉಹಂಡಿ । ತತ್ತವಾತ್ಸ್ತೇಷ ತದ್ವಿಷಂದ್ವತಾಮುಕ್ತ ಧಿಷಿತೇ । ಅವಿರಾಸೀ
30. ಧೃರಂಕಸ್ತೀರಾದ್ಯೇರಿವ ದಂದ್ರಮಾ । ವಚಿಕಾರಾತಿವಾತೊಽವೀ
31. ರ ಶ್ರೀಹಂಕರಸ್ತೀಮಾಧಿತಃ । ಘಮ್ರಬ್ರಹ್ಮಾದ್ಯನ್ಷಃ ಕಲಂಸ್ವಚ
32. ರಂಡೆ ಕೃತಯುಗಂಕುರುತೇ ॥ ಸ್ವಸ್ತಿಶ್ರೀಜಯಾಧ್ಯಾದಯ ತಕವಧ
33. ಗಂಂ ಶ್ವಯ ಸಂಪತ್ತರದ ಶ್ವೇಷ್ಯ ಬಹುಲ ಇ ತುವಾರದ
34. ಲು ಶ್ರೀಮನ್ಯಹಾರಾಜಾಧಿರಾಜ ಪರಮೇಶ್ವರ ಅರಿರಾ
35. ಯ ಏಧಾಡ ದಾಖಿಗೇ ತತ್ವಿವ ರಾಯರ ಗಂಡ ಶ್ರೀ ಏರಪತ್ರಾಪ
36. ಹಂಕರ ಮಹಾರಾಯರು ಶ್ರೀ ವಿದ್ಯಾರಣ್ಯ ಶ್ರೀಭಾಧಂಗಳು ಪರ
37. ಪುಣ್ಯರಾದಲ್ಲಿ ಪಂಪಾತ್ಸೇತ್ರದಲ್ಲ ಶ್ರೀ ವಿರಾಹಾಕ್ಷ ದೇವರ ಸ್ವಾಧ
38. ಯಲ ಅರಗಿದವೇಂಳೆಯದೇಷಗಳ ಕತ್ತಂದ ನಾಡೊಳಗೆ ಪರ
39. ಕ್ರಿಗ್ ೭೦೦ ಹೇಳಿನು ಸಾತಿಗೆಯ ನಾಡಪುಲುಭಾಗಿಯೇಷಗೆ
40. ಇ ಹೇಳಿರು ಗಾರುಮ ತೆಲುಪುದು ಪರಹಗದಾಜಿ ಇಂಂ ಉಧ
41. ಯಂ ಪರಹಗದಾಜಿ ಇಂಂ ಹೇಳಿನಸ್ತೇ ಲವ ನೂಕುವ್ತಿ ಯಾಗಿಮಾ
42. ದಿ ಸೀಗೇರಿಯ ಗ್ರಾಮಾಶ್ರಿತ ಮಹಾಟಂಗಳಿಗೇ ಶ್ರೀ ವಿದ್ಯಾರಣ್ಯ
43. ಪುರವಾಗಿಮಾಡಿ ದಾನಧಾರಾಪೂರ್ವಕವಾಗಿ ಕೊಷ್ಟ ತಾಮ್ರಶಾಸನ
44. ಆ ವಿದ್ಯಾರಣ್ಯಪುರವಾದ ಕತ್ತಂದ ನಾಡಪುಭಾಗಿಯಲ್ಲಿ ಪುಣ್ಯದ
45. ತ್ರುಹೆಣಗಾಗಿತ್ತೆ ಉ ಕಂಡೀಕೆ ಇ ತೆಕೆ ಅ ಕಂಡೆಲುವ ಪರಹ ಗಾರ್ಜಾಜಿ ಇಂಲ
46. ಹ ಉ ಮೇಲುಭಾಗಿಯಲ ಪುಣ್ಯದತ್ತ ಹೆಣಗಾಗಿ ಕ್ಷಇ ಇ ಕಂಡೀಕ
47. ಇ ಅರಕೆಂದೆಗೆ ತಹಿವ ಪರಹ ಗಾರ್ಜಾಜಿ ಅಂತ ಮರೆಗೆಂದೆಗೆ
48. ಗಂಂದ ತೆಲುವ ಪರಹ ಗಾರ್ಜಾಜಿ ಅಂ ಹೇಳಿನೂ ಹ ಉ ಅಂತಾಗದಾಜಿ
49. ಉಂಂ ಹೇಳಿರ ಭಾಗಿಯಂದ ಪರಹ ಗಾರ್ಜಾಜಿ ಇಂಂ ಉಧಯಂ
50. ಪರಹಗದಾಜಿ ಇಂಂ ಕಂಪ್ರತಿವ್ಯತ್ತಿ ಇ ಕಂ ಇ ಹೇಳಿನರೆ
51. ಕದ್ದಿಲ್ಲ ಶ್ರೀ ಏತಂಕರದೇವರಿಗೆ ವ್ಯತ್ತಿ ಇ ಭಾರತೀರಾಮ
52. ನಾಭೇದೆವರಿಗೆ ವ್ಯತ್ತಿ ಇ ವಿದ್ಯಾವಿಶ್ವೇಶ್ವರದೇವರಿಗೆ ವ್ಯ
53. ಶ್ರೀ ಇ ಜನಾದ್ಯರ್ಥದೇವರಿಗೆ ವ್ಯತ್ತಿ ಇ ಅಂತು ದೇವಸ್ಯಾನ
54. ಗಂಗೆ ಪ್ರತಿಗಳು ಉ ಬ್ರಹ್ಮದಾಖಿಗೆ ಮುಕ್ತಾಪ್ಯೇಯವ
55. ಸಂಗೀತೇತ್ತುದ ಕಳಮದೇವಭೂರ ಮತ್ತು ಇ ರಾಮಕ್

Transliteration.

I. A.

1. śri namas tumga-siraś-chumbi-chandra-chāmara-čāravē । trailokya-nagarāram-
2. bha-mūlastambhāya Śambhavē । pātu tripi jaganti santatam akūpārat-samā-

3. bhyuddharan dbātrīm krōda-kalēbaras sa bhagavān yasyaika-damshṭrām-kurō¹ | kūrmāḥ
4. kandati nājati dvirasanah patramti dig-dantinō Mēruḥ kōśati mēdinī
5. jalajati vyōmāpi rōrambatī² sūkshmā vāg anapāyinī para-chi-
6. d-Ānamdātmikā yā parā yā paśyantyapi barhiṇōdurasava-
7. d varṇāṇo [b] abūn bibhrati³ saṃjalpātmata�ā vikalpa-śabalā yā
8. madhyamā tā bahir Vidyātirtha-munēr nirūpaṇa-vidhau kvā svē⁴ puna [r]
9. vaikhari⁵ karpūra-drava-śikara-praṇayināḥ kalhāra- mālā-nibhā-
10. ś chandralōka-sahōdārāḥ⁶ pariṇata-śrigandha-pāṇimdhāmāḥ⁷ | du-
11. gdhāmbhōdhi-taramga-bhamga-subridō dlyvantu vaś[ś] rēyasē Vidyāra-
12. ṣya-gurōr ddayāmṛita-muchaś chitrāḥ kaṭākshāmkurāḥ⁸ | kim Bra-
13. hmā na chaturmukht kimu Harir ddōshṇōr na chāmūrēditam kim vā Śam-
14. bhur asau na dṛishṭi-vishayē vaishamyam ālakshyata⁹ ityālōchya¹⁰
15. chira[m] viniśchita-dhiyah paśchād [v] ipaśchid-gaṇa⁵ Vidyāramṇya-
16. gurum kim apy avayavi jyōtiḥ param manvatē¹¹ atyuddamda-pra-
17. chāmḍa-prakarāṇa-vividha-gramtha-saṃdarbha-bhēda-pratyakshi-ka-
18. ra-karma-krama-kuśalatara-prauḍha-vāg-gumphanāni yas tu vyā-
19. khyāna-kālē rachayati Himavat-sānu-nirbhēda-bhinna-spharja¹²
20. d-Gamgāpravāhātukaraṇam¹³ amalō Bhāratī-tirtha ēshah¹⁴ | asti
21. trailōkya-jīvātūr āgada iva mūrttimān¹⁵ paramaśva-kōṭi-
22. ra-prathāmā-taraṇam Śaśi¹⁶ | tad-anvayē mahātējā Yadur āst-
23. n mahīpatih¹⁷ Sōma-vamṣyā yataś[ś] lāghyā Yādavā iti viśri-
24. tāḥ¹⁸ | tēshu śritō bhūp tējaśvī śrī Saṃgamanripātmajah vīra-
25. śrī-mamgalādarśo vīra-śrī-Bukka-bhūpatih¹⁹ | Vidyātirtha-
26. j janūmati śubha²⁰ Bhāratī-tirtha padmē nitya-vyaktādvaya-chi-
27. d-amṛibhā²¹ nanda-saurabhya-bhāji²² | Vidyāraṇya-dyumanī-mahi-

I. B.

28. ma-prāpta-lakshmi-vikāsē bhūyō bhūyō viharati sukhi Bukka-bhūpā-la-hamsah²³ | tat-kaṭākshēṇa tad-rūpāṇ dadhatā Bukka-bhūpatēḥ²⁴ | avirasi-
29. dd Harihara kṣitīrābdhēr iva chandramāḥ²⁵ | vijitārati-vrātō vi-
30. ra-śrī-Haribara-kshamādhīśah²⁶ | dharma-bramhmādhvanyah Kalim sva-cha-
31. ritēna Kṛitayagaiñ kurutē²⁷ svasti śrī-jayābhuyuda Śaka-varsha
32. 1309 Kshaya- saṃvatsarada Jyēṣṭha bahula 13 Śanivārada-
33. lu śrīman mahārājādhīrūja rājaparamēśvara arīrā-
34. ya-vibhāḍa bhāṣhege-tappuva-rāyara-gaṇḍa śrī vīra-pratāpa
35. Harihara-mahārayaru śrī Vidyāramṇoya-śripādaṅgaļu pari-
36. pūrṇīṇārāḍalli Pampākṣbētradalli śrī Virūpāksha-dēvara sannidhi-

¹ Read damshṭrāmkurē. ² Read Kvāstē. ³ Read sahōdarāḥ. ⁴ Read ityālōchya. ⁵ Read gaṇo.

⁶ Read śphūrjad. ⁷ Read pravāhānukaranam. ⁸ Read Vidyātirthā. ⁹ Read subhē. ¹⁰ Read amṛita.

38. yali Āragada vēm̄theyadolagaṇa Kikkumda-nāḍolage vara-
 39. ha ga 400 homnu Sātaligeya-nāḍa mēlubhāgiyoļaga-
 40. na Hagađūru-grāma teruvudu varaha gadyāṇa 100 ubha-
 41. yam̄ varaha gadyāṇa 500 homnina sthalava nūru vṛittiyāgi mā-
 42. di Simgēriya grāmāśrita-mahājanamgalige śri Vidyārāmṇya-
 43. puravāgi mādi dāna-dhārāpūrvakavāgi koṭṭa tāmra-śāsana
 44. à Vidyārānya-puravāda Kikkunda-nāḍa naḍu-bhāgiyalli pūrvada-
 45. tta horagāgi kei 7 kam̄ ūike 1 ūeđe 2 kam̄ teruva varaha gadyāṇa 127
 46. ha 4 mēlubhāgiyali pūrvadatta horagāgi kei 11 kam̄ ūike
 47. 3 araśedege teruva varaha gadyāṇa 252 malegoļage-
 48. galimda teruva varaha gadyāṇa 20 honnū ha 6 amtu gadyāṇa
 49. 400 Hagađūru bhāgiyirinda varaha gadyāṇa 100 ubhayam
 50. varaha gadyāṇa 500 kam̄ prativṛtti 1 kam̄ 5 honnina le-
 51. kadalli śri Vi[dyā] Saṅkara-dēvarige vṛitti 1 Bhāratī-Rāma-
 52. nātha-dēvarige vṛitti 1 Vidyā-Viśvēvara-dēvarige vri-
 53. tti 1 Janārdda [na] dēvarige vṛitti 1 antu dēvasthāna-
 54. galige vṛittigalu 4 brahmadāige Rikṣākheya Va-
 55. sishtha-gōtrada Koma-dēva-bhaṭṭara inakkaļu Rāmakri-

Translation.

LL. 1-2.

The usual stanza in praise of Śambhu.

LL. 3-5.

May the Lord who took the body of a boar raising the earth from the ocean and whose tusk resembling a sprout has the great Tortoise as its root, the serpent (Śeṣha) as the stalk, the elephants of the quarters as its leaves, the Mēru (mountain) as its bud, the earth as its lotus flower, and the sky as the bee (in it)—protect the three worlds constantly.

LL. (5-9.)

Where is the kind of speech capable of describing Vidyātirtha muni? Is it the *Para* which is a very fine kind of speech, extending everywhere and dealing with the knowledge and bliss of God? Is it the *Paśyanti* assuming varṇas various (letters, colours) like the peacock's feathers, stars and *rasa* (figures of speech, tastes, etc.)? Is it the *Madhyamā* full of (children's) prattle (*samjalpātmatā*) and uncertain and variegated (*vikalpa-śabala*)?

LL. (9-16.)

May the wonderful glances of Vidyārānya which resemble showers of camphor dust, garlands of the *kalhāra* flower, rays of the moon, sandal paste and waves of the Milky Ocean and which shower the nectar of compassion bring you happiness! Can he be Brahma? He has not got four faces. Can he be Vishṇu? He has not

got four arms. - Can he be Śiva ? No oddness of the eyes is observed in him. Having thus argued for a long time, the learned have come to the conclusion that Vidyāraṇya is the supreme light incarnate.

LL. (16-20.)

The impressive and dignified discourses delivered by Bhāratitirtha when expounding various works treating of abstruse subjects resemble the uninterrupted flow of the Ganges from the slopes of the Himālayas. There is the moon descended first from the top of Śiva's head, who is like an incarnation of the medicine which gives life to the three worlds. [This stanza is faulty.]

LL. (21-25.)

In his race was born the highly glorious king Yadu, after whom kings of that race became known as the Yādavas. Among them was the bright and valiant king Bukka, son of Sangama and an auspicious hand-mirror to the goddess of heroism.

LL. (25-29.)

The swan Bukka sports happily near the lotus Bhāratitirtha, which having sprung from Vidyātirtha (otherwise the water of learning) possesses the fragrance of joy from the nectar of the knowledge of non-dualism ever manifest and expands by the rays of the sun Vidyāraṇya.

LL. (29-32.)

From Bukka who through his grace assumed his form was born Harihara as the moon from the Milky Ocean. The valiant king Harihara has conquered all the enemies, is a traveller in the path of dharma and Brahma and converts Kaliyuga into Kritayuga by his pure conduct.

LL. (32-43.)

Be it well. In the victorious and prosperous śaka year 1309 corresponding to the year Kshaya, on the 18th lunar day of the dark half of Jyēṣṭha, on Saturday, the illustrious mahārājadhīrāja, a paramēśvara to kings, champion over hostile kings, conqueror of kings who break their word, the valiant Harihara-mahārāya, on the death of Vidyāraṇya-śrīpāda (*paripārṇarāḍalli*) granted at Pampākshētra in the presence of the god Virūpāksha, lands of the annual income of 400 varaha gadyāṇas situated in Kikkunda-nāḍu of the Āraga-venṭheya and also lands of the annual income of 100 varaha gadyāṇas situated in the village Hagaḍūr in the upper part (*mēlubhāgi*) of Sātalige-nāḍ, altogether lands of the total annual revenue of 500 varaha gadyāṇas, dividing the same into 100 vrittis, to the mahājanas of the village Singeri with the pouring of water, constituting the lands into the village Vidyāraṇyapura. To this effect is this copper śāsana granted.

LL. (44-55.)

In that Vidyāranyapura, in the middle portion of Kikkunda-nâd, excluding the previous grants seven *keyis* (fields of wet land), *sike* one and *sedes*¹ 2 (divisions of land), are to pay (every year) 127 gadyâñas and four hañas. In the upper portion (*melubhâgi*), excluding previous grants, 11 *keyis*, 3 *sike*, and *sede* $\frac{1}{2}$ pay 252 gadyâñas; the *malegodage* lands (hilly lands paying only a small sum for rent?) pay 20 gadyâñas and six hañas: altogether the income is 400 gadyâñas. Lands in Hagađûr yield a revenue of 100 gadyâñas. The two together bring a revenue of 500 varaha gadyâñas.

These lands of the annual revenue of 500 gadyâñas were to be divided into vrittis, each vritti consisting of lands of the revenue of five gadyâñas (or hons): Of these one vritti was to be given to god Vi (dyâ) śankara; one to god Bhâratirâmanâtha! one to god Vidyâviśvâvara; one to God Janârdana; altogether four vrittis (were to be given) to the temples. Grants to Brahmans: To Râmakri....., son of Komadêvabhaṭṭa, of Rikśâkhâ and Vasishtha-gotra.... (Here the plate stops).

Note.

This inscription is of great interest as it gives us the approximate date of the death of the famous guru Vidyâranya and the establishment of the agrahâra named Vidyâranyapura in his memory by the king Harihara II of Vijayanagar. It also shows us the relation of Vidyâranya to Vidyâtirtha on the one hand and to Bhâratî-tirtha on the other and also of king Bukka I to each of these gurus. Unfortunately, the inscription is incomplete consisting of one plate only. The text of this has been already published with a facsimile in plate XIV and pages 38-9 and summary and notes published in pp. 58-59 of the Mysore Archaeological Report for 1916. As however it is a very important record and considerable information has been added since regarding Vidyâranya, the inscription has been published once again with the text, full translation and notes.

Paleography.

The characters are Nâgari except numerals in lines 33 (1309), 40 (100), 41 (500) etc., which are in Kannada. The letters are clear and well-formed and uniform. They differ from the later Deva-Nâgari characters.

See letters	śa	in lines	1, 2, 4
cha	"	1	
ra	"	1, 4	
ṇa	"	2	
ja	"	2, 5, 16	

¹ The exact meaning of these terms *keyi*, *sike* and *sede* is not known. For *sede* see also E. C. V. Belur 176.

ksha	in lines	5, 17, 28
tha	"	8, 17, 52
ri	"	54
dha	"	8, 17
i	"	14, 21, 23
e	"	20 & ai in line 50
a	"	20 *
gha	"	23
ho	"	41, etc. } are peculiar.
me	"	39 }
but	ho	39 is the usual form.
so also	me	46

Language.

Language is Sanskrit verse up to line 32 and Kannada prose from line 33 to the end. There are several mistakes in the writing but not in composition. Even some of the stone inscriptions whose genuineness is not doubted do contain many mistakes. Such mistakes are due to the scribe and not to the author. In this inscription, no such irregularities in language are found. The Sanskrit stanzas are of a high order of scholarship.

Date.

The date is given in line 33—S' 1309 Kshaya sam. Jyesh. ba. 13 S'a. S' 1308 is Kshaya and S' 1309 is Prabhava. If we take the cyclic year as correct, the given details of dating correspond to Saturday 26th May 1386. The week-day as given is correct and the date is regular and falls in the reign of Harihara II. If we take Š 1309 as the year intended, the date would correspond to 14th June 1387, a Friday and not Saturday as stated in the grant.

Other Particulars.

The grant was made by King Harihara II (who is given imperial titles) in the record from his capital Pampâkshêtra (or Hampe). He is praised as *dharma-brahmaddhvanya*, a traveller in the path of dharma and Brahma. The fine stanza in lines 25-29 indicates the relation between the gurus Vidyâtirtha, Vidyâranya and Bhâratitirtha. According to this Vidyâtirtha seems to be the guru of Bhâratitirtha. Vidyâranya is styled the sun by whose rays the lotus Bhâratitirtha expands and this would indicate that he stood in the form of a teacher or senior to Bhâratitirtha. The invocatory stanzas in the beginning of this inscription indicate the same order: Vidyâtirtha, Vidyâranya and Bhâratitirtha. We shall see later that the Kadita of Sringeri Matt of 1382 also follows the same order. The

semi-historical narrative *Vidyāraṇyakālajñāna* as also the *Rājakālānirṇaya* which was composed probably at the end of the 16th century (see M.A.R. 1932, p. 10) also tells us that *Vidyāraṇya* was the disciple of *Vidyāśankara* (or *Vidyātīrtha*) and that *Bhāratītīrtha* was his junior or disciple as he is said to have written the work under the orders of *Vidyāraṇya*. *Guruvamśakāvya*, a poem of the 18th century giving the history of the gurus of the Śringēri Matt according to the Śringēri tradition, tells us that *Vidyāraṇya* and *Bhāratītīrtha* both took *sanyasa* from *Vidyātīrtha*, that they were both brothers, *Vidyāraṇya* being the elder of the two by birth but that he was initiated as a *sanyāsi*, some time after his younger brother. But other legends of a later date make *Bhāratītīrtha* direct guru of *Vidyāraṇya*, e.g. *Maṇimanjaribhēdinī*, a poem of 19th century A.D. and *Keḍadinṛipavijaya*, a Kannada prose work composed at the end of the 18th century. The evidence of the present inscription seems to indicate that *Vidyāraṇya* was senior to *Bhāratītīrtha*.

That *Bukka I* respected all the three gurus of Śringēri Matt, *Vidyātīrtha*, *Vidyāraṇya* and *Bhāratītīrtha* and that *Harihara II* showed great reverence to *Vidyāraṇya* is also clear from this record. He is stated to have founded an *agrahāra* named *Vidyāraṇyapura* in memory of *Vidyāraṇya* after his death. Stories of a later date make *Harihara I* the establisher of both *Vidyāraṇyapura* and Śringēri *Agrahāras*. (E. C. VI. Sringeri 13 of 1652; No. 35 of M. A. R. 1925 of 1652 Machcheri copper plate copy).

The present record speaks of the grant of *Vidyāraṇyapura* made by *Harihara II* on the death of *Vidyāraṇya*. It has to be remembered that the word used is "paripūrṇarādalli" which means "When he became full." Metaphorically it might mean "When he became united with Brahman or God," or "When he died." The word *pūrṇa* is used to describe the Brahman or God in the Upanishadic verse *pūrṇamadah pūrṇam idam pūrṇat pūrṇam udachyate*, etc. It is a rule even now to refer to the death of an ascetic of the Advaita sect as *brahmibhūta*, having become one with Brahma. Whether the date given in the record indicates the date of the grant of the *Agrahāra* or of the death of *Vidyāraṇya* cannot be determined. Some-time must have elapsed before the report of the death of the *Vidyāraṇya* reached *Harihara II* and he issued orders for the grant of an *agrahāra* in his memory. The only objection to this comes from the Bangalore Inam Office copper plate grant noticed in p. 14 of Mysore Archaeological Report for 1908. That record speaks of a money grant made by *Harihara II* to certain Brahmins in the presence of *Vidyāraṇya* and the date of the grant is given as Tuesday, Karkaṭaka Sankrānti day, being the 13th lunar day of the bright half of second Āshāḍha in the year Kshaya S' 1308 equivalent to July 10, 1386 A.D. $1\frac{1}{2}$ months later than the present record.¹ There must be some mistake in the dating of the copper plate or

¹ The details of the date are taken from the office copy of the record.

the grant cited therein was made earlier and was engraved on a later date, the later date being given in the record.

Further the present inscription speaks of vrittis of land granted for four temples at Śringēri in ll. 51-53. Of these if we exclude Janārdana temple all the other three temples seem to be *samādhi* temples, raised for the three gurus of Śringeri Matt who had died at Śringēri. Vi..... Śankara is Vidyāśankara temple at Śringēri raised in memory of the death of Vidyātīrtha. The other two temples Bhāratīrāmanātha and Vidyāviśvēśvara may on this analogy refer to the samādhi-temples raised in memory of Bhāratītīrtha and Vidyāraṇya. As this copper śāsana can only have been composed some time after the death of Vidyāraṇya, there is no difficulty in supposing that the śāsana refers to a grant to a temple raised newly in memory of Vidyāraṇya. The Matt authorities at Śringēri are unable to identify any of the gurus in whose memory the 12 samādhi temples near the Vidyāśankara temple were set up. There is a tradition that Vidyāraṇya died at Hampe. But this may be a later invention and it is difficult to say whether the Vidyāraṇya who died at Hampe is not a later Vidyāraṇya of the Śringēri Matt of the time of Krishnarāya (M. A. R. 1916, p. 18) who is said to have lived and preached near Hampe and is believed by some to be the founder of the Kūḍali Matt. The Guruvamśakavya refers to a temple built at Śringeri in memory of Bhāratītīrtha (M. A. R. 1928, p. 17) and Vidyāraṇyakālajñāna speaks of a temple of Vidyāraṇya yōgi at Śringēri. (See M.A.R. 1932, p. 101.)

25

Bhānuvalli copper plate grant of Harihara II dated Ś 1319 in the possession of the Matt at Śringēri.

8 Plates. Nandi Nāgari characters. Sanskrit language.

Size $7\frac{1}{2}'' \times 4\frac{1}{2}''$

ಶ್ರಿಂಗೇರಿ ಮತದಲ್ಲಾಯವ ಕುನೆಯ ತಾಮ್ರಶಾಸನ.

ಒ ಹಳಗೆರ್ಡು ಲಂಗರಪ್ಪ.

ಬ್ರಹ್ಮಾಣ $7\frac{1}{2}'' \times 4\frac{1}{2}''$.

ನಾಗರಾಕ್ಷರ.

(1ನೆಯ ಹಳಗೆಯ ಕಂಧಾಗ)

1. ಶ್ರೀರಜಾಧಿಕರಿಂದ್ವನಮಃ | ನಮಸ್ತುಂಗಿರಃ
2. ಶ್ರುಂದಿ ದಂದ್ರಕಾಮರ ಚಾರವೇ | ಶ್ರುಂಗೇರೈಕೃಂಗರಾರಂಭ
3. ಮುಂಬಂಧಾಯ ಶಂಧವೇ | ಅವ್ಯಾಧಾಘಂಕೃತ್ಯಾಯ ಕಾರ
4. ಇಂ ವಾರಣಾಸಿನಃ | ಪರದಿತ್ಯೈಪ್ರತಿಮಿರಮಿಕರೇಣ್ಣ
5. ಹರಿಸಂಧಃ | ಶ್ರೀಮಾನಾದಿವರಾಹೋಯಃ ಶ್ರಯಂ ದಿ
6. ತು ಘಣ್ಯಸ್ಯಂ | ಗಾಥಿಪಾಲಂಗಿತಾ ಯೇನ ವೇದಿನ್ಯಾ ವೇದದ
7. ಶೇ ಸದಾ | ಅಸ್ತಿ ಕಂಸ್ತುಧಕ್ಷಾದ್ಯಂಕಾಮಧೇನು ಸಹಂ
8. ದರಃ | ರಮಾನುಜ ಸುಧಾನಾಥಃ ಶ್ರೀರಜಾಧಿರ ಸಂಧಃ

9. ಪುದಂಧರಂನ್ಯುಯೈತ್ಸ್ಯ [ಯ] ದುನಾರ್ಮಾ ಮಹಿಷಃ | ಪಾಲತಂ
10. ಯಸ್ಯಾಪಯೇನ ವಾಸುದೇವೇನ ಧೂತಲಿಂ ಲಧಿತಸ್ಯ
11. ಕುಲಶ್ರೀಮಾನ ಧಂಗರು ಗುಣೀಳಿದಯಃ | ಆಪಾಸ್ತಮಾರ
12. ತಾನಂಗ ಸಂಗಮೇ ನಾಮಧಿವಃ | ಅನಂತ ಹಂ
13. ಹಃ ಕಂಪರಾಯೇ ಬುಕಮೈಹಿವಃ | ವಾರಭೇಣ
14. ಮುದಬೈಕ್ತೇ ಕುಮಾರಾಸ್ತಸ್ಯ ಧೂಪಕೇ | ಹಂಕಾ
15. ನಾಮಧೃಗೈಽಭಾಂ ಪ್ರಭಾಷಂಬುಕ ಧೂಪಃ | ಪ್ರಚಂ
16. ದ ಏತ್ವಿಷೇಮಧೇ ಪಾಂಡವಾನಾಮಿವಾಸುರಃ | ದ
17. ಕರೀಂದ್ರ ದುರಾಧಾರಾ ದಷ್ಟಿಂಜಂಧ ಬಂಧು
18. ರಃ | ಬುಕರಾಯಸ್ತತ ಶ್ರೀಮಾನವಾಸಿದಾಹಿವ
19. ಕರಃ | ಯಸ್ಸೇಽಧೇಯಾಃಧರಂಗೇ ಏಧಯುತವ
20. ರಿತಃ ಸ್ತಾಂತರಂ ಮಂಡರಾಗ್ರೇ | ವಕ್ತೇ ಕಃಭಾಷ್ಯ
21. ಸ್ತುರುಭಾಷ್ಯ ಏಧಯುತ ಹಂತಃ ಕೇಷಂಕಣ
22. ಸಂಕಾಷಃ | ಅಂಧಾರಂಧಾರಃ ಧಾವಂತ್ಯಧ್ರು
23. ಉಪಾಧಿರೇ ಗುಜರಾತರಾಂಗಾಃ ಕಾಂಗೋ
24. ದಾಷ್ಯಂಧೈಯಾಃ ಸಪರಿಸಮಧಃ ವಾಪ್ತ

(2ನೇಯ ಕಲಗೆಯ ಮಾಂಧಾರ)

25. ಧಂಗಾರಕಲಂಗಾಃ | ರಾಜಾಧಿರಾಜಸ್ತ್ರೀಜಿಷ್ಟ್ಯೇ
26. ಯೋರಾಜಪರಮೈತ್ಯರಃ | ಮುರುರಾಯಾರಗಂಜಾ
27. ಖೃಃ ಪರರಾಯ ಧರ್ಮಂಕರಃ | ಕಂದುರಾಯನುರ
28. ತತ್ತ್ವಾ ದುಷ್ಪಶಾಮುಲಪುರುಣಃ | ತಸ್ಯ ಗೌರಾಂಧ
29. ಕಾನಾಮ ಮಹಿಷೇ ಸಮಾಜಾಯಃ | ಮಾನಸೀಯಗು
30. ಸಾಮಾನಾವಲಭಸ್ಯ ಯಥಾರವಾ ಕಪದಿಂನಾಷಾ ಗೌಂದ್ರ
31. ತಚೀವ ನಮಃ ದ್ವಿಷಃ | ಏತಾಮಾಸ್ಯಸಾವಿತ್ತಿಷಾ
32. ಯಾದಿನಮಣೀರಿವ | ಏರಾನವಿಧ್ಯಮೋರಾರತಿ
33. ರಸ್ಯಾತಂತ್ಯೇತಿಪಾಃ | ಅನುಸೂಯಾಃ ನಾಸಂಯಾ ಯತ್ತ
34. ತಿವ್ರತ್ಸ್ಯಸಂಪದಾ | ಆಕೀನಧೀಳಿಗಸಂಕೆತ್ತರ
35. ಸಾರಾಜಿಂಭಾಮಣಿಃ | ತಸ್ಯ ಹಂಪರಂ ಗೌಯಾ
36. ಕುಮಾರಮುದಾದಯಿತಾ | ಸಾಭಾಂನಾ ಸಂರಕ್ಷಿತಾ ಯ
37. ಸ್ಯ ದುಷ್ಪಾನಾಮಾಸುಗೃಹಃ | ಲಭ್ಯಾ ಘೈರ್ವಿಂದುಭಾಂ
38. ಸಾಂಕ್ಷೇತಾ ಘೈರ್ವ್ಯೇ ಹರಿಕರಾತ್ಯನಃ | ಯಾಸ್ತಾ ಸಾಂಕ್ಷೇತ
39. ಶದಾನಾನಾಂಶನಾಜರಿಶೀಭರೇ | ದಾನಾಂಬುಧಾರ
40. ಯಾ ತಸ್ಯವಧಂತೇ ಧರ್ಮಪಾದಪಾಃ | ಶಕಾಷ್ಯೇವನು
41. ಚಂದ್ರಾಗ್ರಿ ಎಥುನಾಯುತವಷ್ಟೇರೇ | ಧಾತ್ವಾಮಾ
42. ಫೀತೇತ್ವಷ್ಟೇ ಸಪ್ತಮಾಂಶರಾಷ್ಟ್ರಾಃ | ತಾಂಗಧ
43. ದಾಷ್ಯಾನಂದೀತೇ ಶ್ರೀವಿರಂಭಾಷ್ಟ ಸಂಭಾರಾ |
44. ಅ ರಂಗರಾಷ್ಯೇ ಮರೆನಾಮುಕೇತ ಮಹತರೇ ಕಾರ
45. ಕರೀಂತಾಷ್ಮಿ | ದೇರಾರೇ ನಾಮಬ್ಯಾಸಕ್ತುವಾನೇ
46. ಮನೋಽರಾಯಾಂ ಮತತಪ್ಯತ್ತಿತೇಂ | ಹಾಲುಮುಕ್ತಿ

47. ರಿಕ್ಷೇಗ್ರಾಮಾತ್ಮಕ ಮಾತಾಮುಖಾಶ್ರತಂ । ಹೊ
48. ಲಲಿರಾಂಕೃಂಯಾಗ್ರಾಮಾತ್ಮವಸ್ತಾಂದಿಂ ಸಂ

(ಒನೆಯ ಹಲಗೆಯ ಕಂಧಾಗಿ)

49. ಸ್ವತಂ । ಕಂದಂಷ್ಟ್ರಿಗ್ರಾಮಿಭಿಧಾ ಗ್ರಾಮಾದ ವಾಷ್ಪಾಂ
50. ದಿಂಬಾಗತಂ । ಶ್ರೀಮಂತ್ರಿಕರದಿಕಾಗ್ರಾಮ
51. ದುದೀಚಾಂಡಿ ದಿಂಬಾಗತಂ । ಧಾನಃಪಣಿತಿನಾ
52. ವಾನರಂ ತ ಕೋಹಿ ಪರಾಬ್ಯಾಯ । ತಿಂಬಾಕಾರಾಮ
53. ಸಂಯುಕ್ತಂ ಮಂ ಸಂಥೀಗ್ರಾಮಸಮಂಬ್ಯಾತಂ । ಹಂಮಾಂತ
54. ವೇ ಕಾಶಿಕವಂತ ಸಿಂಧೀರಗ್ರೇಸರಾಮಾಯ
55. ಲಯಾಸುಭಾಜಾಂ । ವೇದಾಂತ ನಿಷ್ಪಾಯಿಕಾರಣಿ
56. ಕೃ ಶ್ರೀಮಾಧವೇಂದ್ರಾಯರ್ಥಿಪಾತ್ಕಾಧಾಯ । ಶ್ರೀ ಮಾ
57. ಧವೇಂದ್ರಾಂಯಸಮಾಶ್ರಿ ತಾಪಸ್ಯಂಬಾಬ್ಯಾ ಸೂತ್ರಾಯ ದಂತ
58. ಕರಾಯ । ಸಿಧಾನ ನಿಕ್ಷೇಪಮುಖಾಂತ್ರ ಫೋಂಬಾಕಾ
59. ರಯ್ಯೀಗತಂಬಹು ಸಸ್ಯಬೂಂಫಂ । ಈ ಚಂದ್ರ ತಾರಾರ್ಥಮ
60. ದಾದಮುಖ್ಯೈ ಮಾರಾನ್ಯ ದಾ ಧರಿಹರರಾಯಧೂಪಃ ।
61. ಯತಸ್ಸೀ ಯುಜಮಾನೇನಾ ಮಾಧವಾಬ್ಯಾ ಸತಾಂವರ :
62. ವಿಂಶತ್ಪ್ರತಿಭರಾಭ್ಯಾತಂ ಸರ್ವಸಸ್ಯಾಪ (ರೈ)
63. ರೈಯುಂತಂ । ಸಹಂತೆಂದರವ್ಯಾತೇತ್ತ ವೇದವಿಷ್ಟಿ :
64. ಸ್ತುತಾದತ । ನಾನಾಶಾಪಾಧಿಧಾಗೇತ್ತ, ಸುತ್ತಾಸ್ತೇ
65. ಶ್ರೀಮತೀಸುರಃ । ವೃತ್ತಿಮಂತ್ರೇಧಿಲಿಂಬಂತೇ ವೇದ
66. ವೇದಾಂತ್ತಪಾರಿಗಾಃ ।

(ಇಲ್ಲಿ ಇ ಅಂಗುಲದಷ್ಟು ಸ್ವತ ಬರೆಯದೆ ಬಿಷ್ಟುದೆ)

(ಒನೆಯ ಹಲಗೆಯ ಮುಂಧಾಗಿ)

67. ಅನ್ಯಾಗ್ರಾಕಾರವಯುಂಸ್ಯ ಕೆತುಶೀಮಾವಿನರ್ಯಃ । ಸ
68. ವೇಂವಾಂ ಸುಖಂಭೇಧಾಯ, ಲಭ್ಯಂತೇ ದೇಶಭಾಧಯಾ । ಕಾಲು
69. ಮುತ್ತಿರು ಶ್ರೀಕರದಿಕೀಲಿಲುಲಿಕ್ರೇಕರೆಕಂಪಕಾ । ಗದಕೇ
70. ಬ್ರಹ್ಮ ಗೋಳಿಯಾಂತ್ರ ಕಂಪ್ರಿಂಜಾಪ್ರಾಮ್ಯಾಮಾಸಿನಃ । ವೇಂವಾಂಮ
71. ದೃಷ್ಟಿ ಶೇಷೇಭು ಅಂತವರ್ವದ ಸಹ್ಯಃ । ಅಂತಾಯರ
72. ದಂತಂಜ್ಯಾನಂದಿವ್ಯಾಕ್ಷೇವಿಂದಾರಿಕಃ । ರಕ್ತಶೈರಾಹ
73. ನೋವೈಷ್ಟೇಯೇತೇ ಶೀಮಾವಿನರ್ಯಃ । ದಾನಪಾಲನಯೇ
74. ಮರ್ಯಾದಾನಾತ್ಮೇಯೇನುವಾಲನಂ । ದಾನಾಷ್ಟ್ಯಗ್ರಾಮವಾಂತ್ರೇತ
75. ಪಾಲನಾಂತ್ರುತಂದಂ । ವಿಕ್ಷೇವಧಾನರೇತೇನ
76. ಸರ್ವೇಭಾಂತ್ರವಧಾಂತಂ ಸಂಭೇಧಾಂತರಗಾಂತ್ರಾಂತ
77. ಪ್ರದತ್ತಾಂತುಂಧರಾ । ಸಾಮಾನ್ಯೇಯಂ ಧರ್ಮಸೇತುಂ ಸ್ವಪಾ
78. ಕಾಂ ಕಾರೇಕಾಪಾಲನೇಯೇ ಧರ್ಮಃ । ಸರ್ವಾನೇತಾನಾ
79. ಧಾರಿಸಿ ಪಾಧಿವೇಂದ್ರಾನಾ ಧೂಯೇ ಧೂಯೇಯಾಂತೇರಾಮ
80. ಚಂದ್ರ ।

ಶ್ರೀ ವರಣಿಪಾತ್ಕ (ಕನ್ನಡಾಂತರಿಷ್ಟು)

- 1 श्रीगणाधिपतये नमः । नमस्तुंगशिरः
- 2 शुविचंद्रचामर चारवे । चैलोक्यनगरारंभ
- 3 मूलस्तंभाय शंभवे । अव्यादव्याहृतैश्वर्यकार
- 4 णं वारणाननः । वरदस्तीवतिमिरमिहरो
- 5 हरनंदनः । श्रीमानादिवराहो यः श्रियं दिश
- 6 तु भूयसीं । गाढमालिगिता येन मेदिनीमोद
- 7 ते सदा । अस्ति कंस्तुभक्षपद्रकामधेनुसहो
- 8 दरः । रमानुजः सुधानाथः क्षीरसागरसंभवः
- 9 बुद्भूदंन्वये तस्य [य] दुर्नाम महीपतिः । पालितं
- 10 यत्कुलियेन वासुदेवेन भूतलं अभूतस्य
- 11 कुलश्रीमानमंगुरुगुणोदयः । अपास्तदुरि
- 12 तासंगसंगमोनामभूपतिः । आसन् हरि
- 13 हरः कंपरायो बुकमहीपतिः । मारपो
- 14 मुदपश्चति कुमारास्तस्य भूपतेः । पंचा
- 15 नामभ्यगतेषां प्रख्यातंबुकभूपतिः । प्रचं
- 16 डविकमोमध्ये पांडवाना मिवार्जुनः । दि
- 17 कर्णीद्रुदुराधारादक्षिणस्कंधवंशु
- 18 रः । बुकरायस्ततश्रीमानासीदाहवक
- 19 केशः । यस्योधेयुधरंगोविधयति प
- 20 रितःस्तांडवं मंडलोग्रं । वक्रे शुर्का
- 21 स्तुरुक्का विधयति परितः कौकणः
- 22 संकपार्थः । अंधारंधाणि धावंत्यधृ
- 23 तिमधिगिरे शुर्जरा [ज] जरांगाः कांवो
- 24 जार्चिछनधैर्याः सपरिसमभवः प्रास

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- 25 भंगाःकलिगाः । राजाधिराजस्तेजस्वी
- 26 यो राजपरमेश्वरः । मूरुरायरगंडा
- 27 रव्यः पररायभयंकरः । हिंदुरायसुर
- 28 त्राण दुष्टशादुलमर्दनः । तस्यगौरांचि
- 29 का नाम महिषीसमजायत । माननीयगु
- 30 णामानावलभस्ययथारमा कपर्दिना [य] या गौरी
- 31 शचीव नमुचिद्विषः । पितामहस्यसावित्री च्छा
- 32 यादिनमणेरिव । विलास विभ्रमोलासति
- 33 रस्कृतिलोतमा । अनुसूयापि सासूया यत्य
- 34 तिव्रत्यस्य संपदा । अहीनभोगसंशक्तिर
- 35 सौराजशिखामणिः । तस्य हरिहरं गौया
- 36 कुमारमुदपादयत् । सिष्ठान् संरक्षिताय
- 37 स्यदुष्टानामपि निग्रहः । लङ्घायैविंदुयां
- 38 सार्थकमाच्यो हरिहरात्मनः । यस्मिन्योऽ

- 39 शदानानां [य] शक्ता परिशोभते । दानंबुधार
 40 या तस्य वधंते धर्मपादपाः । शकान्वे वसु
 41 चंद्राशि विभुनायुतवत्सरे । धातुमा
 42 षे शितेपक्षे सप्तम्यां च ^१गहतिथौ । तुंगम
 43 द्रा नादीतीरे श्रीविरपाक्षसंनिधौ ।
 44 आरंगराज्ये मलेनाङ्के च महतरे कार
 45 कले च सीञ्चि । वेलारे नामख्यमशुचाने
 46 मनोहरायांमतति प्रतीतें । हालुमुत्
 47 रिको ग्रामात्पञ्चिमाशामुषाश्रितं । हो
 48 ललूरांड्याग्रामात्पूर्वस्यांदिशिसं

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- 49 स्थितं । केदंगोमुभिधाग्रामादवाच्यां
 50 दिशमागतं । श्रीमच्छीकरडिकाग्रामा
 51 दुदीच्यांदिशिमागतं । भानुवल्लीतिना
 52 मानंत ^०हाही हराख्यया । तटाकाराम
 53 संयुक्तं मंसभोगसमंन्वितं । हिमांश
 54 वे कौशिकवंशसिंधोरग्रेसरायाखि
 55 लयाजुषाणां । वेदांतनिष्ठाय च कारणि
 56 क्य श्रीमाधवेद्रार्थचिपात्मजाय । श्रीमा
 57 धवेद्रांय समाश्रितापस्तंवाख्यसूत्राय दया
 58 कराय । निधाननिक्षेपमुखाष्टभोखाका
 59 रथोगतंवहुसस्यपूर्वे । आचंद्रताराक्म
 60 दादमुष्मौ मदान्मुदा धरिहर रायभूपः ।
 61 यशस्वी यजमानोसौ माधवाख्य सतांवरः
 62 विशाद्वितिभिराख्यातं सर्वसस्य फलै
 63 युतं । संपंचदसवृतीश्चेदविद्धयः
 64 स्तथादश । नानाशाखाभिधागोत्र सूत्रास्ते
 65 ते महीसुराः । वृत्तिमंतो विलिख्यते वेद
 66 वेदांतपारगाः ।

III Plate Front.

- 67 अस्याग्रहार वर्यस्य चतुशीमाविनिर्नयः । स
 68 वैयांसुखवोधाय लिख्यन्ते देशभावया । हालु
 69 मुत्तूरु श्रीकरडि होललक्ष्मे कुपकाः । गदेको
 70 प्पदोगोलुक्ष्म कंच्चिदिःचाम्लमानिनः । तेयांम
 71 घ्येषु शीमिषु अडते वर्वड सर्हुकः । अडदार्य
 72 डगुडश्च नन्दिवृक्षोडदारिकः । रक्षौलाह
 73 नो वृक्षे येते शीमाविनिर्नयः । दानपालनयो

^१ महातिथौ

- 74 मैथ्ये दानाच्छेयोनुपालनं । दानात्स्वर्गमवाप्नोति
 75 पालनादच्युतं पदं । एकैवभगिनीलोके स
 76 सर्वैयामेवभूमुजां नभोज्यानकरप्रांश्चा वि
 77 प्रदत्तावस्तुधरा । सामान्योयं धर्मसेतुं नृपा
 78 णांकालेकाले]पालनीयो भवद्विः । सर्वानेतान्
 79 भाविनः पार्थिवेद्रान् भूयो भूयो याचते राम
 80 चंद्र ॥

श्रीविरुपाक्ष (in Kannada Characters)

Transliteration.

I b.

1. śrī Gaṇādhi-patayē namaḥ ! namaś tunga-śirah-
2. śchumībi-chandra-chāmara-charavē ! trailōkya-nagarārambba-
3. mūla-stāmbhāya Śāmbhavē ! avyād avyāhataiśvarya-kāra-
4. ṣamī Vāraṇānanaḥ ! varadas tivratimira-mihirō
5. Haranandanaḥ ! śrimān Ādivarāhō yaḥ śriyaiṁ diśa-
6. tu bhūyasim̄ ! gāḍham Alimgitā yēna mēdini mōda-
7. tē sadā ! asti kāinstubha-kalpadru-kāmadhēnusahō-
8. darah ! Ramānujaḥ sudhānāthaḥ Kshīrasāgara-sāmbhavaḥ
9. vudabhūd anvayē tasya [Ya] dur nāma mahīpatih ! pālitam̄
10. yat-kultyēna Vāsudēvēna bhūtalam̄ abhūt [t] asya
11. kula śrimān abhaṅguru-guṇādayaḥ ! apāsta-duri-
12. tāsaṅga-Saṅgamō-nāma-bhūpatih ! āśaṁ Hari-
13. harah Kāmparāyō Bukaṁahīpatih ! Mārapō
14. Mudapaś chēti kumārās tasya bhūpatēḥ ! panchā-
15. nām abhyaga tēshām prakhyātām Buka-bhūpatih ! pracham-
16. ḍa-vikramō madhyē Pāṇḍavānām iv Ārjunah !di-
17. kartīḍra-durā-dhārā-dakshiṇa-skandha-bandhu-
18. rah ! Bukaṛāyas tata śrimān āśid ahava-kar-
19. kaśaḥ ! yasyō dhē yudharāmē vidhayati pa-
20. ritah stāmḍavām̄ maṇḍalāgrē ! vakrē śushka-
21. s Turushkā vidhayati paritah Konkapah
22. Saṅkapārthaḥ ! Āmḍhrā rāmḍhrāṇi dhāvantlyadhṛi-
23. tim adhigirē Gurjara [ja] rjarāmgaḥ Kāmbō-
24. jā chchhīmna-dhairyāḥ sapari samabhavaḥ prāpta-

II a.

25. bhāmgaḥ Kalīmgaḥ ! rājādhīrājas tējasvī
26. yō rāja-paramēśvaraḥ ! mūrurāyara-gaṇḍā-
27. khyāḥ pararāya-bhayām̄karah ! Hiṁdurāya-sura-
28. trāṇa dushta-śārdula-mardanah !tasya Gaurām̄bi-

29. kā nāma mahisht samajāyata ! mānīnya-gū-
 30. ḗ-mānā valabhasya yathā Rāmā Kapardinātha Gaurī
 31. Śaṅkha Namuchidvishah Pitāmahasya Sāvitri Chchhā-
 32. yā Dīnamāṇēr iva ! vilāsa-vibhramolāsa-ti-
 33. raskṛita-Tilōt [t] amāḥ ! Anusūyāpi sāsūyā yatya-
 34. tivratyasya sampadā ! ahinabhōga-saṁśaktir a-
 35. sau rāja-śikhāmaṇih ! tasya Hariharap Gau [r] yā
 36. Kumāram udapādayat ! sishtām saṁrakshitā ya-
 37. sya dushṭānām api nigrahaḥ ! labdhārthair vidushām
 38. sārthai ślaghyo Hariharātīnāḥ ! yasmin shōḍa-
 39. śā dānānām [ya] śasā pariśōbhate ! dānām budhāra-
 40. yā tasya va [r] dhantē dharmā-pādāpāḥ ! Śakābdē vasu-
 41. chandrāgnī vidhunā yuta vatsarē ! Dhātru-Mā-
 42. ghē śitē pakshē saptamīyām cha gaha tithau ! Tumga-bha-
 43. drā-naditirē śri Virūpāksha-saṁnidhau !
 44. Āraṅga-rājye Male-nāḍukē cha mahatarē Kāra-
 45. kaṭē cha simni ! Belārē nāmakhyam aśnuvānē
 46. manōharāyām matati-pratitēp ! Hālumuttū-
 47. rikō grāmāt paśchimāśām upāśritam ! Ho-
 48. lalurāṇhvayā-grāmāt pūrvasyām diśi sam-

II b.

49. sthitam ! Keñḍaiṇṭtagomubhidhā-grāmād avāchyām
 50. diśam āgataṁ! śrimat Śrikaraḍikā-grāmā-
 51. d udīchyām diśimāgataṁ! Bhānuvalīti-nā-
 52. mānaṁ tatō Hariharākhyayā taṭākārāma-
 53. samyuktam mamsabhōgha-samanvitam ! Himāśa-
 54. vē Kauśika-vamśa-simdhōr agrēsarāyākhi-
 55. la-yājushāṇām ! Vēdānta-niṣṭhāya cha Kāraṇi-
 56. kya śri Mādhavēndrārya dhipātmajāya ! śri Mā-
 57. dhavēndrā (m) ya samāśrit Āpastambākhyā-sūtrāya daya-
 58. karāya ! niḍhāna-nikshēpa-mukhāshṭabbhōkhā-
 59. ra yōgataṁ bahū-sasya-pūrnāpi ! āchandratārārkam a-
 60. dād amushmau adād mudād Harihararāya-bbūpāḥ !
 61. yaśasvī yajamānōsau Madhavākhyā satāṁvaraḥ
 62. viṁśad vṛtitibhir ākhyātaṁ sarva-sasya-phalai-
 63. lair yutāpi ! sapamchadaśa-vṛitiścha vēdavidbhyaḥ
 64. stathā daśa ! nānā śākhābhidhā-gōtra-sūtrās tē
 65. tē mahisurāḥ ! vṛittimamtō vilikhyāmtē Vēda-
 66. vēdāntta-pāragāḥ

N.B.—In line 52 letters *to* and *ri* in 'tatō Hariharākhyayā' are in Tamil.

II a.

67. asyāgrahāra-varyasya chatu-simā-vinirnayah ! sa-
 68. rvēshām̄ sukhabōdhāya likhyam̄tē dēśa-bhāshayā ! Hālu-
 69. muttūru Śrikaradi Holalur Kerekupakāh ! Gadeko-
 70. ppa Dogoluścha Kāmīrađih chchāmla māninah ! tēshām̄ mām-
 71. dhyēshu simēshu ađate varyada sarhukah ađadārya-
 72. dagudaś cha nañdi-vrikshōđa-dārikah rakra-sailītha-
 73. nō vrikshē yētē simā-vinirnayah ! dānapālanayor
 74. madhyē dānāchchhēyōnu-pālanam ! dānāt svargam̄ avāpnōti
 75. pālanād Achyutam̄ padam ! ēkaiva bhaginī lōkē (sa)
 76. sarvēshām̄ eva bhūbhujām̄ na bhōjyā na karagrāmhyā vi-
 77. pradattā vasum̄dharā ! sāmānyōyam̄ dharma-sētum̄ nriпā-
 78. nām̄ kālē kā [lē] pālaniyō bhavadbhih ! sarvān̄ etān̄
 79. bhāvinah pārthivēndrān bhūyō bhūyō yāchatē Rāma-
 80. chandra !

Śrī Virupāksha.

Translation.

Obeisance to Gaṇapati : the usual stanza in praise of Śambhu.

May the son of Hara (*i.e.* Gaṇapati) endowed with the elephant's face, a granter of boons and a sun to intense darkness (of ignorance), and a source of unchanging wealth protect you. May the auspicious Primeval Boar embraced by whom the Earth is always rejoicing confer on you great prosperity.

A brother of Kaustubha (jewel), of Kalpa tree and of Kāmadhbēnu (cow), and a younger brother of the (goddess) Rāmā is the Lord of nectar (Moon) born from the Milky Ocean. In his race was born the king Yadu, whose descendant Vāsudēva (Kṛishṇa) protected the universe. In his lineage arose a king named Sangama, full of good qualities and free from sins. To him were born Harihara, Kamparāya, Bukka, Mārāpa and Mudapa. Among these five sons, the middle one Bukka of fierce valour attained fame like Arjuna among the Pāñḍavas. From him arose Bukkarāya, heroic in battle, whose right arm was a support for the weight (of the earth) borne by the elephants of the cardinal regions. When he flourished his sword on the battle field on all sides, the Turushkas's faces become dry, the Konkaṇa king Sankapa runs about, the Andhras losing courage run away to (hide themselves in) holes, the limbs of the Gurjaras shake, the Kāmbhojas lose heart, the Kaliṅgas are defeated.

The king of kings, ever bright, supreme lord over kings, subduer of three kings, terrible to enemy kings, a sultan to Hindu kings, destroyer of the tigers that are the wicked persons (was king Bukka). His queen named Gaurām̄bikā possessed of praiseworthy qualities, was to him like Lakshmi to Vishnu, Gauri to Siva, Śachi to Indra, Sāvitri to Brahma, Chhāya to Sun. In sportive

behaviour and graces she excelled Tilottamā. She excited the envy even of Anauya by her wifely devotion. The crest jewel of kings (having the moon in the head), and delighter in all noble pleasures (having on the body the coils of great serpents), king Bukka got a son named Harihara from his queen Gauri. He was justly named Harihara as (like Hari) he protected the righteous and (like Hara) destroyed the wicked. Thus did the hosts of the learned men who obtained wealth from him praise him. His libations of water poured at the time of making the 16 great gifts caused the trees of dharma to grow luxuriantly.

On the 7th lunar day of the bright fortnight of Māgha in the (cyclic) year Dhātu, the Śaka year reckoned by Vasus (8), moon (1), the fires (3) and the moon (1318), in the presence of the god Virūpāksha on the bank of the Tungabhadra the king Harihara granted the village Bhānuvalli, situated in the Āraga kingdom, Malenādu, Kārakaṭa-sime, Belāre division (?) to the west of the village Hālumuttūr, to the east of the village Hoṭalūr, to the south of Kendantaga and to the north of the village Śrikaraḍi, and renaming it Hariharpura full of tanks and gardens, producing food crops in abundance (anna-bhōga-samanvitam) with all the eight right-including treasure on the surface and underground, as a perpetual gift to Mādhavēndra of the Kauśika-gōtra, the foremost among the followers of Yajurvéda school of Āpastambasūtra, engaged in the pursuit of Vēdānta, kind to all and the son of Kāraṇikya (accountant?) Mādhavēndra.

The famous performer of sacrifices, chief among the righteous, Mādhava divided this village producing abundant crops, consisting of twenty vṛittis, into twenty-five vṛittis and gave them to Brahmans versed in the Vēdas. These Brahmans of various sākhās, gōtras and sūtrās, deeply versed in the Vēdas and Vēdānta who got the vṛittis are enumerated here:—

The four boundaries of this great agrahāra are written in the local language in order that all might understand it easily:—In the middle of Hālumuttūru, Śrikaraḍi, Hoṭalūr, Kerekupa, Gadekopa, Dogōlu, Kamraḍi, Amlamāni (is situated the village Bhānuvalli). Trees named Nandi, etc., and hillocks named Rakral, etc., define the boundaries of the village (the meaning of the stanza in ll. 71-73 is not clear).

LL. 73-80.

The usual stanzas of imprecation.

Sri Virūpāksha

Note.

This inscription is full of errors and the meaning of several phrases and even stanzas is not clear. It records the gift of the village Bhānuvalli by King Harihara II to a Brahman named Mādhavēndra. He seems to have divided the village into vṛittis and given them to several Brahmans. Then follows the statement in L.66

that the names of the Brahmans are going to be written but no names are given, about two inches of space being left vacant on the plate. The boundaries of the village are given in Sanskrit verses though it is said in L. 68 that they will be given in the local language, namely, Kannada. Bhanuvalli is a village in Koppa Taluk, Kadur District. The other villages named are situated near it. The date of the grant corresponds to January 3, 1397 A.D. Nothing is stated in the grant relating to the Śringeri Matt.

26

Manjugapi copper plate grant of Dēvarāya II dated S1354 in the possession of the Matt at Śringēri.

3 Plates : Boar seal.

Nandi Nāgari characters, Sanskrit language except boundaries in lines 50-54 which are in Kannada.

Sige 8" x 5½ "

ಕ್ರಂಗೇರಿ ಮರದಲ್ಲಿರುವ 4ನೆಯ ತಾಮ್ರತಾಸನ.

ಗ ಹಂಗೆಗಳು, ಲಂಗರ, ಪರಾಕ ವೆಳಕ್ಕು.

ತ್ವಂತಾಣ 8" x 5½ "

ನಾಗರಾಕ್ಷರ.

(ಒಂದನೆಯ ಹಂಗೆಯ ಕಂಧಾಗ)

1. ಶ್ರೀಗಾಧಿಪತಯೇನಮಃ ಧೂಯಸ್ಯ ಶಿಥಿತಾಂ ಧೂಕ್ಯ ಶಿಥಿಯಾ
2. ಚಾಷ್ಯಮ್ಯಂಕುಂಬರಿ। ಅಮರ್ತಾರಕಾಂತಾರ ಮಾರ್ಮಾನ್ಯ
3. ಸ್ಯಯೋಗಿನಿ! ಕ್ರೇಮಂಂಃ ಪ್ರಮರೀಕುಯಾರ್ತಕೋ ಇಂದ್ರೇಮಧ್ಯಾದ್ವ
4. ಕಂಂಯಂ ಕ್ರೇಡಾಕ್ರತೇರಧೂತ್ತಃ ಸ್ಯ ಕ್ರೇಡಾಪಲ್ಪಲಮಂಬು
5. ದಿ: ಅಸ್ತ್ರೇರಾರ್ಥ ವ್ಯೇದ್ಯಂತ ಮಾಪಾಂಪ್ರಾಪ್ತಮನುತ್ತಮಂ
6. ಅಮ್ಮಾನಂಯಿದ ನಿಮಾರ್ಪಿತಾಧತೇ ಸರಸಿಸ್ತ್ರಾರಃ
7. ಸದಾವೇಳಿದ ಸಭೇಸ್ತ್ರಸ್ಯ ಸಂತಾನೇ ಯಾದು ತಂಜ್ಞಿತೇ ಅಧಿಕಾ
8. ಕ್ಷಯಿರ್ ಮಾಧುಯಾರ್ ವಸುಧಾಯಾ ಸ್ವಾಪಹಂ ಸಂಗಮೇನಾ
9. ಮರಾಟಾ ಭೂತಾರ್ಥ ಧೂಕ್ಯೇ ತದಸ್ಯಯೇ! ರೇಖೇ ಯಸ್ಯ ಯಶಾಂ
10. ಧೂನಾರಣ್ಯಾವ ಸುರಾಪಾಂ! ಸರವರಜ್ಞ ಸಭೇಸ್ತ್ರಸ್ಯ
11. ಸಂಭೂತಾಸಿತಮಂಧುವಾಂ! ಮದ್ಯೇಯಿಕ್ಯ ಮಹಿಂಧಾರೀಂ ಮಾ
12. ಜೀನಾಬಿವಕಂಸ್ಯಃ ತಸ್ಯಾರೋಂಬಿಕಾ ಜಾವೇಸ್ತ [ನ] ಯೋಧ್ಯಾ
13. ದ್ಯುಭೋಗ್ಯಾಂತಃ ಕಾರಗಾರ ಯಶವ್ರಿರಕಾರೀ ಹರಿಹರೇ
14. ಶ್ವರಃ! ಯಃ ಪ್ರೀಡಿತ ಮಹಾದಾನ ಯಶಸಾಂ ದಿಗ್ಂಹಾರೀ
15. ಜಾಂ ಧೂಯಸಾಮಧಂ ನಾಲಂ ಧೂಮಾಂ ತಪುರ್ವಾಸ ತಸ್ಯಾಚ್ಯ
16. ದೇವರಾಯಾಭ್ಯ ಪ್ರಕ್ರಿಯಾಧ್ಯಾವ ಏತ್ಯಂತಃ ಪ್ರಮೋದ ಇವ ಮೂ
17. ತೇರ್ವಿಯಾ ಪ್ರತಾನಾಂ ಸ್ತ್ರೀಗುರ್ಜೈರಧೂತ ಪ್ರತ್ಯಧಿ ಸಮಿಫೋ ಇಹು
18. ಪ್ರಾಪ್ತಾತಾಪಾಗ್ರಿ ರಣಾಂಕಣಿ ಏಷಕ್ಷೇಯೇನವೀರೇಣ ಏ

(ರಂದನೆಯ ಹಂಗೆಯ ಮುಂಧಾಗ)

19. ಜಮ್ಮಿಕರಗ್ರಂತಃ ತಸ್ಯ ದೇಮಾಂಬಿಕಾ ಜಾವೇಸ್ತ ನಯೇ!
20. ಮಹಿಂತಃ ಏತ್ಯಾಧಿರ್ವಾಷೇ [ನ] ತೇರ್ವಿಯೇ ಏತಯಿ ಧೂತ

21. ತಿಳಿ ದಯಾನಿಧಿ ರಘುತಸ್ಯ ದೇವಿ ನಾರಾಯಣಾಂಬಕಾ ಶಾರೀರಂ
 22. ವ ಮಹಾಲಕ್ಷ್ಮಿ ಶಂಕರಶೇವ ಪಾರ್ವತಿ ದೇವರಾಯ ಮಹಿಳೀರ್ಲೈ
 23. ಸ್ಯ ಭಾತೀಂದ್ರಿಧ್ವೃತಿ ಧಿರಶೇ ಹಕ್ಕುಮೊಂ ವಿಕ್ರಮಾದಿತ್ಯಂ ಭೋಗೇ ಧೀರಜ
 24. ಮಿವಾಪರಂ ರಾಜರಾಜಂ ಏತರಣೇ ರಾಜಾನಂಯಂ ಪ್ರಯಕ್ಷಭೇ ಅಥಂ
 25. ಗಮಂಗ ಕಾಲಿಂಗಪ್ರಗಾದ್ವಾ ಶ್ರಾಮಪರಾಧಿಃ ರಾಜಾನೆರಿಯಂ ನಿ
 26. ಮೇವರಂತೆರಾಜಪಂತ್ಯಾಸ್ತಿ ಸ್ನೇಮಂ ಧೃತ್ಯೇ ರಾಜಾಧಿರಾಜಸ್ತೇಜಸ್ತೀ ಯೋ
 27. ರಾಜಪರಮೇಶ್ವರಃ ಧಾರ್ಮಿಕಲಂಷಿ ಧೀಮಾಲ ಧುಜಂಗ ಬಿ
 28. ರುದ್ರೇನ್ನಿತಃ | ಮುರುರಾಯಿರ ಗಂಡಾಂಕ ಪರರಾಜ ಧಯಂಕರ ಹಂದು
 29. ರಾಯಸುರತಾಣೇ ವಂದಿವರ್ಗೇಜಿ ಜಾಣಿತೇ ಶ್ರೀ ತುಂಗಧಾರಾವ
 30. ರಬೇ ಸಾರೇ ಇಷಯಾಹ್ವಯೇ ಕಿತ್ಯಾಂ ಸಿಂಹಾಸನಂ ವ್ರಾಪ್ಯ ಬಾ
 31. ಉಯಂ ಕೃಥಿವೇ ವಿಮಾಂ ಪುಣಿ ಲೇಖೀಕಾಗ್ರಗಂಜೀಣಸ್ಯಾ ದೇವರಾಯ
 32. ಮಹಿಂಪತಿ ತುಂಗಧಾರಾವಧಿತೀರೇ ಶ್ರೀ ವಿರಾಜಾಙ್ಕ ಸಂಸಧಾ
 33. ಸಹಸ್ರ ಶ್ರೀತತೀ ಪಂಕ್ರಾಶಭ್ಯೇ ತುಂಗೇ ತಕಾಬ್ಯ ಕೇ ಪರಿಧಾವಿ ಶುಚ
 34. ಸುದ್ಧಾ ಶ್ರಾವ [ದ] ಶ್ರಾವಂ ಗುರುವಾಸರೇ ಹೆಂನಾಪುರದ ರಾಜ್ಯಸ್ಯ ಸ್ನೇಗೆಷ್ಠಿ
 35. ಯವಿಂರೀಯೇ ತಂಬಂನಲಗೆ ದೇಶಸ್ಯಂಗಾರ್ಮಮಂಜು [ಗ] ಜೊಂತುಧಂ | ನಾಗೀ
 36. ರ ನೆಯ್ಯಾದೀ ದೇವ ಹಡಹೇ ದೇವತಾಧರಂ | ವಿಕಾಯ ರಾಜತೀ
 37. ಯೋಧರ್ಕಾಜಯೇದರಪಂಡಿ | ತೈಸಿರ್ವ ಶ್ರೀನವಿತೇವಾಯ್ಯಾ ಸಂ

(ಮುಹರನೆಯ ಹಲಗೆಯ ಮುಂಧಾಗೆ)

38. ಸೀಮಾನ್ಯಕಾಲ್ಯತಂ ನಹಾಬ್ರಹ್ಮೇಗೋಪಾಮ್ಯೈನ ನವರ್ಮಾನ್ಯಮಕಂ
39. ಒಕ್ತಂ ಅನಂದವಾಲ ಪರಿಭ್ರಮಲಂ ಕಾರಜ್ಞವೃತ್ತಿತಃಽಪ
40. ದವಾಕೃ ಪ್ರಮಾಣಾಂಯಿ ನಧಿನಾಂಪಾರದ್ವತ್ಸುಃ ಶ್ರೀಪಂಖೇಣತ್ತ
41. ಮರಂಣ್ಯ ಯತ್ತಂದ್ವಸ್ಯ ಜಗದ್ವಲೋ ಶ್ರೀರಾಮಚಂದ್ರಸ್ಯೇವಿಷ್ಠ
42. ಸದ್ಯ ಯೇ ಧರ್ತತೋದಧಾತಃ॥ ಸುರಯೋಚಂದ್ರಮಸೋ ಯಾವತಾಯ
43. ವತ್ತತಿಷ್ಠ ತ ಮೇರಿನೇ ಕಾವತ್ತಮೋಽತ್ತಮಾರಜ್ಞ
44. ಸೇವಾಯುದ್ಧತ್ವಾನ್ಯುಧಃಃ ಮದ್ವಂತಜಾಃ ಪರಮ
45. ಹೇಧ್ಯತವಂತಹಾವಾ ಪಾಪಾದವೇತಮಾನಸೋಧಃವಿ
46. ಧಾವಧೂಪಾ ಯೇರಾಲಯಂತಿ ಮಾಮಧಮ್ಮಂ ದಿಮಂಸ
47. ಮಗ್ನಂ ತೇಭ್ಯೋಮಯಾ ಏರಿಕೊಂಬಲರ್ಭಘಮಂಧಿ ಫ
48. ತೈಸ್ತತ್ವಂತಮಸ್ತಕಾಣಿಕ್ಯ ತ್ರಿಂಬಕಾಪಾತ್ರಾದಂತಕ್ರಮಾ
49. ತಾ॥ ಸೀಮಾನೇನಾಗ್ರಹಂತರನ್ಯಂಬುಂತೇ ದೇಶಧಾ
50. ಷಯಿ ಮಂಜುಗಿಂಯ ಗಾಗ್ರಮಕ್ಯ ಮುಂಡಳ ದಿಕ್ಕಿಗೆ
51. ಮಂಜುಗಿಂಯ ಪಟ್ಟದ ಮೇರೆ ತುರು ಮಾಧವನು
52. ಕೃದ ಗೌಲಯ ಗಿಡಯಸೇವೆ॥ ತಂಕಣದಿಕ್ಕಿಗೆ ಹಿ
53. ರಿಯ ಬಯಲಸೇವೆಗಡಿ ಪಡವಲುಸೇಗಣ

(ಮುಖನೆಯ ಹಲಗೆಯ ಕಂಫಾರ್)

54. ಹಳ್ಳಿಯ ಸೇವೆಗಡಿ | ಬಡ್‌ಗಳು ತಗಚೆ ವಾಟಯ
 55. ಸೇವೆಗಡಿ | ಸ್ತುದತ್ತಾರ್ಥಿಗುಣ ಘಂಬ್ಯಂ ಪರದತ್ತಾನು ಪಾ
 56. ಉನಂ | ಪರದತ್ತಾಪಕಾರೇಣ ಸ್ತುದತ್ತಂ ನಿಷ್ಪಲಂ ಫರೇತ್ | ಸ್ತುದ
 57. ತ್ವಾಂಪರದತ್ತಾವಾ ಯೋರೈತ ಪಸುಂಧರಾ | ಪ್ರಿ ವರ ಪ್ರಿ ಸತ್ಯಾವ

58. ಜೀವಿಷ್ಯಾಯಾಂ ಜಾಯತೇಕ್ರಮಃ | ದಾನಪಾಲಪಯೈಂದುಧ್ಯೇ
 59. ದಾನಾಧ್ಯೇಯೈನುಬಾಲನಂ | ದಾನಾಧ್ಯೇಗ್ರಾಮವಾಧ್ಯೋತಪಾಲನದಾ
 60. ಚ್ಯಾತಂಜಯಂ | ವಕ್ತೆಷಧಿಗೀರ್ಲೋಕೇ ನರ್ವೇಭಾಮೇವಧುಧು
 61. ಜಾಂ ಸಭೀಗಾಧ್ಯ ಸರಪ್ರಗ್ರಧ್ಯ, ವಸ್ತುದ್ವಾಮನುಂಧರಾ | ನಾಮಾ
 62. ನೈಂಯಂಧಮಿನೆಡುಂ ಸ್ವಪಾಣಾಂ ಕಾರೇ ಕಾರೇ ಪಾಲನೈಯೈಂಧ
 63. ವದ್ವಿಃ | ನರ್ವಾನೇತಾನಾಧ್ಯಃ | ಪಾತ್ರಿ ವೇಂದರ್ಭಾನ್ಯಾಯೈಂಧ
 64. ಘಯೈನ ಯಾಡರ್ದರಾಮಾಡಂದ್ವಿಃ | ಇಂದುಂಭಿರ ರಾಜತ್ಯಿರ ಮಧುಕರ
 65. ಮುಂಕಾರಹೀತಮಹಾಧ್ಯಂ | ಶ್ರದ್ಧಪರಾಬ ಸ್ವಪಕ್ತಿಃ ರಾನಮುವ
 66. ಎತಲ ಪಾರಿಚಾತಸ್ಯ | ಕಾನನಾಚಾಯುಂಧನೇಂಜಾ ತಾ
 67. ಸನಾತನಾಧ್ಯಮಿಕಾನಾತಾ ತ್ವಧ್ಯಾಪರದಪಾಕಾಯುಂಧಯೇಂಜಾಂತಂಧ್ಯಂ
 (ಕನ್ನಡಕ್ಷರದಲ್ಲಿ) ಶ್ರೀವಿರುಪಾಙ್ಕ.

Transliteration.

I B.

1. śrī Gā [nā] dhipatayē namah bhūyasyai bhavatām bhūtyai bhūyā-
2. d āścharyya-kumjaraḥ | ahur vihāra-kāmtāram āgamān ya-
3. sya yōginaḥ | kshēmaṁ vah prachurikuryāt kshōṇīṁ abhyudva-
4. han ayam krōdakritē abhūt tasya kridā-palvalam ambu-
5. dhiḥ asti kshirārṇavôdbhūtam apām puspham anuttamam
6. amlānam yad anirmālyamādhat [t] ē sirasi śvaraḥ
7. sadāmōdanidhētasya samtānē Yadu-śamjñite abhūd a-
8. scherya-mādhurya-vasūdhāyās tapaphalam Saṅgamō nā-
9. ma rājā bhūt sārabhūtē tad-anvayē | rējē yaśya yaśah-sim-
10. -dhō sāraṇīva Surāpagā | sarva-ratna-nidhēs tasya
11. saṃprād āśitanābhuvām | maddhē Bukka-mahīpālō ma-
12. ḥinām iva kamstubhah | tasya Gaurāmbikājānēs ta [na] yō bhū-
13. dgūṇonnataḥ hāra-gaura-yaśah-ppūra-hāri Hariharē-
14. śvaraḥ yaḥ shōdaśa-mahādāna-yaśasām digvihārī-
15. nām bhūyasām abhavām nālam bhuvanāni chatur-dasa tasya vai
16. Dēvarāyākhya-putrōbhūd bhūvi-viśrutah pramōda iva mū-
17. rtō yaḥ prajānām svair guṇair abhūt pratyarthi-samidhō hu-
18. [t] va prātāpāgnau raṇāpkaṇē | vijitō yēna virēṇa vi-

II A.

19. jaya-śrī-kara-grahaḥ | tasya Dēmāmbikā-jānēs tanayō
20. vinayōnnataḥ vidyānidhir vishē [sha] jñō vīrō Vijaya-bhūpa-
21. tiḥ | dayā-nidhē abhū [t] tasya dēvi Nārāyaṇāmbikā Śaurēr i-
22. va Mahā Lakshmi Śāmkaraśēva Pārvati Dēvarāya-mahīpō-
23. sya jātō divyati bhūtalē vikramō Vikramādityām bhōgē Bhōja-
24. mivā param Rājā-Rājaṁ vitaraṇē rājānām yam prachakshatē abham
25. gam Aṅga-Kalimga-Va [n] gādyāś chāmaradibhiḥ | rājānō yam ni-

26. shēvam̄tē rājachiṁhnai svayam dhritaiḥ rājādhi-rājas tējasvī yō
27. rāja-paramēśvaraḥ | bhāshōtilaṁghi-bhūpāla-bhujamga-bi-
28. rudōnnataḥ | mūrurāyara-gaṇḍāmpka pararāja-bhayaṁpkara Hindu-
29. rāya-suratānō vamdi-vargēṇa varṇyatē śri Tumga-Bhadrā-pa-
30. rikhē nagarē Vijayāhvayē pitryaṁ siṁphāsanam prāpya pā-
31. layam pṛithivīm imāṁ puṇyaślōkāgragan̄ nyō sau Devarāya-
32. mahipatiḥ Tumgabhadrā-nadītirē śri-Virū [pā] ksha-saṁnidhau
33. sahasra-triśatī-paṁchāśachchaturthē Śakābdakē Paridhāvi Śuchal
34. suddha Dvā [da] śyām Guruvāsarē Homnāpurada rājyasya Saigehalli-
35. ya-veṇītheyē Tambaranālīge-dēśastham grāmaṁ Mañju [ga] nīm ṣubhaṁ Nāgū-
36. ra Neyyaḍi Dēvahaḍahē dēvatādhanaṁ | vihāya raja ki-
37. yārtha kāṭayō daśa-paṁcha cha | tair nishkai saviśeshāyai saha

II B.

38. simāshṭakānvitam sahāshṭabhōga svāmyēna sarvamānyam akam-
39. ṭakaṁ Ānañdavāla-pariṣad-alamkāratvam ṛichehhataḥ | pa-
40. da-vākyā-pramāṇāmbu-nidhīnāṁ pāradri śvanāḥ śri Pūshottā-
41. māraṇya-yatīmpdrasya jagad-gurōḥ śri Rāmacandra-naivēdyā
42. siddhayē bhaktitō dadāt | Sūryā-Chandramasō yāvat yā-
43. vat tishṭhati mēdini tāvat Purshottamāraṇya-
44. sēvāyai dattavān nrīpaḥ | madvaiṇśajāḥ parama
45. hibhṛita-vaiṇśajāvā pāpād apēta-manasō bhuvi
46. bhāvi-bbūpāḥ yē pālayampti mama dharmmam imam sa-
47. magraṁ tēbhyō mayā virachitōmjalir ēsha mūrdhni
48. tais tai samanvitāś chihnaṁ dikshu prāchyādishi krama-
49. t | simānō syāgrahārasya likhyam̄tē dēśabhā-
50. shayā | Mamjuganiya grāmakke mūḍaṇa dikkige
51. Mamjuganiya paṭṭada mēle Tuļu Mādbavanani-
52. kkida Goliya gaḍiya sime | temkana dikkige Hi
53. riya bayala sime gaḍi | paḍavalu Saigana

III A.

54. halliya sime gaḍi | baḍagalu Tagache vāchiya
55. sime gaḍi | svadattā dviguṇam pumṇyaṁ paradattānupā-
56. lanam | paradattāpa-hārēṇa svadattam nishphalaṁ bhavet svada-
57. ttam paradattam vā yō harēta vasuṁḍharā shashtir-varsha-sahasra-
58. ni vishṭhāyāṁ jāyatē krimiḥ | dānapālanayō madhyē
59. dānāchhṛēyōnupālanam | dānāt svargam avāpnōti pālanād a-
60. chyutam padaṁ | ēkaiva bhaginī lōkē sarvēshām ēva bhūbhū-
61. jaṁ | na bhōgyā na kāra-grāhyā vipra-dattā vasuṁḍharā | sama-

Translation.

Obeisance to Gaṇādhipati. May the wonderful Elephant (*i.e.* the elephant-faced-god Ganapati), whose pleasure-groves are described by the yōgis to be the Āgamas, confer on you great wealth. May the god who assumed the form of Boar, while lifting up the earth and whose recreation pond is the ocean make you highly prosperous. Born of the Milky Ocean is the excellent flower of water (the Moon) which the God Śiva wears on his head, and which neither fades nor becomes fit to be thrown out after use (*a-nirmālyam*). In the lineage of that Moon who is a treasure of sweet fragrance (sad-āmōda-nidhi: also means the treasure of the joy of the righteous people) known as Yadu was born a fruit of extraordinary sweetness and the result of the austerities of the world. In that race rose the king Sampagama, the flow of stream of whose fame the Ganges resembles. Among the sons of that treasure of all jewels, the great king Bukka shone like Kaustubha among jewels. To that king whose queen was Gaurāmbikā was born a son Hariharēśvara, eminent by his qualities whose fame excels in whiteness the pearl-necklaces. The fourteen worlds could not fully contain the fame of his sixteen great gifts. His son was the world famous Dévarāya who seemed by his qualities like the incarnation of the joy of his subjects. Burning the fuel, the hostile kings, in the fire of his valour in the battle-field, that valiant king seized the hand of the Goddess of Victory. To him and Dēmāmbikā was born the heroic Vijayabhūpati, lofty on account of his good behaviour, a treasure-house of learning, possessing great knowledge. Nārayaṇāmbikā was the queen of that treasure of mercy (Vijayabhūpati) like Mahālakshmi to Viṣhṇu, and Pārvati to Śiva. His son, Dévarāya, who is said to be a Vikramaditya in valour, a Bhōja in enjoyment and a Kubēra in liberality rules the earth. The kings of Anga, Kalinga, Vanga, etc., serve him unceasingly bearing his royal paraphernalia such as the chauri.

LL. (26-44).

When the rājādhīrāja, the bright rāja-paramēśvara, possessed of the title, a *bhujanga* to the kings who break their word, champion over three kings, terrible to hostile kings, a *sura-trāṇa* of the Hindu kings, thus praised by the bards, king Dēvarāya, pre-eminent among the righteous, seated on the ancestral throne in Vijayanagara with the Tungabhadrā river as its moat was ruling the earth:—

On Thursday the 12th lunar day of the bright fortnight of Āshāḍha (śuchi) in the Śaka year 1354 corresponding to the cyclic year Paridhāvi, king Dēvarāya, in the presence of the god Virūpāksha on the bank of the Tungabhadrā river devoutly granted together with all the money (nishka) and other special sources of income, with the eight boundaries defined and with all the eight rights of enjoyment, free from all imposts, as *sarvamānya*, the village of Manju(ga)ṇi situated in Tambannalige-dēśa of Saigehalli-venṭheya in the Honnāpura kingdom excluding former grants to gods in Nāgura Neyyaḍi Dēvahaḍaha and excluding also 15 *kāṭis* for government—to the jagad-guru (world-teacher) Purushottamā-raṇyayatindra, an ornament of the Ānanda-vāla-parishad (assembly), who has crossed the ocean o grammar, logic and mīmāṃsa (pada-vākyā-pramāṇa) in order to provide for food offerings (*naivēdya*) for the god Rāmachandra. As long as the sun and moon last, as long as the earth continues, so long has the king granted the land for the service of Purushottamāraṇya.

LL. (45-55.)

I bow with my hands folded over my head to all future rulers, be they my descendants, or descendants of other kings, who, free from sinful thoughts, protect this charity of mine in full. The boundaries of this agrahāra with the marks defined in order in the different directions beginning with the east are written in the local language (Kannaḍa): To the east of the village Manjugaṇi, the boundary of Goliya where Tulu Madhva was set up on the hillock ? (patta) of Manjugaṇi: to the south Hiriya-bayal-sime is the boundary: to the west Saiganahalli is the boundary: to the north Tagache-Vāchi is the boundary:

LL. (55-64).

The usual imprecatory verses.

LL. (64-67).

This śāsana containing the praise of the song of the humming of the bee that is the ornament of all kings, pertains to the illustrious king Dēvarāja who is a Pārijāta on earth. By the order of the king the grant was written by the engraver Varadapāchārya who held the post of śāsanāchārya.

Sri Virūpāksha.

Note. .

This record registers the grants of the village Manjugaṇi by Dēvarāya II, king of Vijayanagar to the guru Purushottamāraṇya. The genealogy of Dēvarāya II is given as follows:—Sangama: His son Bukka married Gaurāmbika: their son Harihara (II); his son Dēvarāya married Dēmāmbika; their son Vijaya married Nārāyanāmbika; their son Dēvarāya II, the donor of the present grant. He is praised as very valiant and liberal and ruling at Vijayanagar seated on the throne.

The date of the grant given in lines 33-34 corresponds to Thursday, July 10, 1432 A. D., Nija Āśadha śu. 12 of S' 1354 Parīdhāvi. The date is regular and falls within the reign of Dēvarāya II (C. 1419-1446). See p. 112 of Mysore and Coorg from the Inscriptions, by Rice.

The donee of the grant is named Purushottamāranya (wrongly written as Pūshottamāraṇya in 1.40), chief of ascetics, an ornament of Ānandavāla-parishad, *jagad-guru*, proficient in various sāstras. The statement that the lands were given away by the king to the donee to provide food offerings for the god Rāmachandra, shows that the donee was worshipping that god as the principal deity in his matt or temple. In a village called Rāmachandrāpur in Nagar Taluk, Shimoga District, is a matt known generally as Rāmachandrāpur Matt, the ascetic head of which exercises spiritual authority over the Havikar or Haive sect of the Smārtas Brahmans who are found in large numbers in the western taluks of Shimoga District and also in parts of North Canara District. The chief deity worshipped in this Matt is Rāma while Chandramauļi (or Śiva) is the principal god worshipped in the Śringēri Matt. Grants to this Matt by the early kings of Vijayanagar are recorded in several copper plate grants (E. C. VIII, Nagar 64, 66, 67, 68, 69; M. A. R. 1923, Nos. 66, 67). In these plates the heads of the Matt are praised as worshippers of god Rāmachandra and grants of land are said to have been made for the service of god Rāmachandra as in the present record (see No. 67 of M. A. R. 1923; Nagar 64, 69, etc.). Perhaps the present record registers a grant to the head of the Rāmachandrāpur Matt and not to the Śringēri gurus. There is a guru at Śringēri of the name of Purushottama called Purushottamabhāratī between 1406-1448 A. D. (see Mysore Gazetteer of Rice, Vol. I, P. 474), but he was not the head of the Ānandavāla Parishad nor is the chief deity in his matt known to be Rāma.* We see later that the Sringeri Matt has in its possession copper plates making grants to the Muļuvāgī Matt which follows what is known as Bhāgavata-sampradāya and even to the Maleyālāmāṭha at Tirthahalli which was also dominated by the Havika Brahmans.

There is, however, some confusion in the names of the gurus of the Rāmachandrāpur Matt and their dates as given in their copper plates. Some of them describe the heads of the Matt as *Bhōgavardhana-vāla-purushddhishṭitar*, established by Bhōgavardhna-vāla-purusha (see pp. 157 and 158 of Rice's translations E.C. VIII, Nos. 67 and 68; See also Nos. 66, 67 of M. A. R. 1923). Some of them also refer to Vidyānandā-chārya, the senior of Vidyābōdhanāchārya as the founder of the Matt (E. C. VIII, Nagar 67). A copper plate of Tudūru of 1445 (E. C. VIII, Tirthahalli 200), refers to a guru called Anantatīrtha-śripada of Ānanda-Parishad. Probably he might have belonged to the Rāmachandrāpur Matt.

*The Sringeri Matt belongs to Bhūrvāla-Sampradaya according to Maṭhamnāya-stotra (M. A. R. 1916, p. 61.)

The following list gives the names and dates of the gurus of the Matt as found in their grants :—

Raghuvira 1321 No. 67, M.A.R. 1923; page 175, M. A. R. 1929. Rāghavōttama, disciple of Amarēśvara : 1450: M. A. R. 1923, No. 66. Chidbōdha, disciple of Sītā Rāmachandra : 1450: Nagar 67 : Rāghavēśvara, disciple of Chidbōdha: 1463 : Nagar 68, 69, : Rāghavēśvara-bhārati: 1506 : Nagar 64 and 66.

The name of the donee of the present copper plate grant Purushōttamāraṇya is not found in the above list. He might have been a predecessor of Amarēśvara-bhārati, above. The Rāmachandrāpur Matt is also known as Raghūttamamāṭha of Gōkarṇa in some grants (Nagar 64, 67-68). The next grant (No. 27) which also refers to Purushōttmāraṇya shows that he was supervising the temple of Mahābala at Gōkarṇa. The village Manjugāni given under the present grant is near Honnāvar on the west coast in the same district as Gōkarṇa. The references to Gōkarṇa and to the food offerings to God Rāmachandra and the absence of any allusion to Śringēri or to the pontiffs of the Śringēri Matt make it possible that the present grant and the next one were made in favour of a guru of the Rāmachandrāpur Matt.

But a publication of the Śringēri Matt in 1927 (Selections from the Records of the Śringēri Matt) makes Purushōttamāraṇya, a disciple of Purushōttama Bhārati, pontiff of Śringēri Matt (1406-1448). No authority is cited for this. See also M.A.R. 1916, p. 61.

Kāṭe is a small coin equivalent to one-fourth of a Varaha (E. C. VII, Nagar 69)

27

Kaigai copper plate grant of Dēvarāya II dated § 1353 in the possession of the Matt at Śringēri.

3 plates :—Nandi Nāgari characters : Sanskrit Language:

Size 8" x 5"

ಶ್ರೀಗೋಪಿ ಮರದಲ್ಲಿರುವ ನನೆಯ ತಾವುದ ಶಾಸನ.

ಇ ಹಂಗಿರಣ, ಉಂಗಿರಣ.

ಮುಖಾಣ 8" x 5"

ನಾಗರಾಕ್ಷರ.

(1ನನೆಯ ಹಂಗಿರಣ ಕಾಢಾಗ)

1. ಶ್ರೀಗೋಪಿ ಮರದಲ್ಲಿರುವ ನನೆಯ ತಾವುದ ಶಾಸನ.
2. ರ ಕಾರಣೇ ಶ್ರೀಗೋಪಿ ಮರದಲ್ಲಿರುವ ನನೆಯ ತಾವುದ ಶಾಸನ.
3. ನಂ ಸತಾಂ ತೇತಿ ಪ್ರಾಣವೇಳಾಣಿ ಪಂಟಕಾ। ಅಂಕುಶಂ ಕ್ರಿಷ್ಣರಾ ಧತ್ತಿ ಸೈನ್ಯ.
4. ವಾದ್ಯೇ ಮಾಡಾವಣಿ। ಲಕ್ಷ್ಮಿಂಬಂತ್ರಾ ಲಯೇಂ ನತ್ಯಂ ಪ್ರೇತೀ ಕೊಳ್ಳಿ ಪೂರಾ
5. ಕನಾ। ಯಸ್ಯದಂಭಾಜ್ಯಾ ನಂತರೇ ಧರ್ಮಮಾನುಫಾನಾ ಕುಂದ ಕಣಾಯಿಕಾ। ಆ
6. ಸ್ತು ಕುಂದಾಮಣಿ ಶಂಧ್ಯಾರಂಧ್ಯಾರ್ಥೀರಾತ್ ಸಂಧ್ಯಾ ಸೌಧ್ಯಃ ಸುರ

7. ಥಿ ಮಂದಾರೆ ಸುಧಾ ಲಕ್ಷ್ಮೀ ಸಹೇಯರೆ। ಯಂತ್ರ ಪ್ರಾಧುರ ಧೂದಸ್ಯ
8. ವರ್ತೇ ಪರಮಾತ್ಮೆ ಪತ್ರಾ! ಅಲಂಕಾರಯಾದ್ವಿಂತ್ಯಂ ಜನಸೇನ ಜ
9. ನಾದ್ರಣಃ ಕುರ್ತೇತಸ್ಯ ಬಾರಾಕ ಬರ್ತೈಶ್ಯಾರ್ಥಾವನಃ ಜ
10. ದ್ವೇತೇತ್ರ್ಯಂ ಸುಧಾ ಧಾತದಿಕ್ರೋ ಮಿತ್ತ ಮಹಿಂತಃ! ಹಂಸ್ಯಾಯಂ ಜ
11. ಗತಾರ್ಥೇ ಹರ್ವಾಪರಮಾರಣೇ ತನಯಸ್ತಾಸ್ಯ ಸಮಧಿಂದೀರ್ಘೇ
12. ಹರಿಹರ್ಮಾಸ್ಯಾಪಃ! ಯಸ್ಯಾಯಾಧಾರಣಾನಾಂತ ದೀಪಾಂತರಪರಂತ್ಯ
13. ತ್ವಾ! ದಾವಧಾರಾರಾಯಃಪ್ರಾರ್ಥಧತ್ತಾ! ಪಂಕರಾ ಮಾತ್ರಾ! ತನ್ಯಾ
14. ದ ಜನ ಸರ್ವಜ್ಞಾ ದಿವಜಕ್ತಿದರ್ಶೀ ಸ್ಯಾಪಃ! ದೇವರಾಯ ಇತಿ ಶ್ರೀ
15. ಮಾನಃ ಪ್ರತಿಧಿಂಭಾದ್ವಿದ್ವಾರಣಃ! ವಿಕಾಯ ವಾರಿಂತಂ ಲಕ್ಷ್ಮೀರ್ವಿಷ್ಟೋ
16. ರಂಧೂಭಾಂತರಂ! ಕರವಾಳಾಂತರೇಯಾಸ್ಯ ಡಕಾರ ಪರಿತ್ವಾ
17. ಉರಂ ವಿಸ್ಯಾಯಂ ಜನಯಾದಾಸ ವಿದ್ವಾದಾಯಾ ಪರಾಕ್ರಮ್ಯಃ! ನಾ
18. ಧಾರ ನಮಭಾರೀನಾಂ ಯಸ್ಯಾಸ್ಯಾತ ವಾಸ್ಯಾಃ! ದೇವರಾಯ ಮಾ
19. ಏಷಾರೇಷೇ ಧರ್ಮೋದ್ವಾಗಣಾಭ್ಯಾತಂ! ಅಜ್ಞಾಜನತ್ವಾಷಿಷಾಂ ಏ
20. ರಂ ಏಜಯ ಧೂಪತಂ! ಕೃಪಾಯಾಸ್ಯ ಕೃಪಾಂತ ಧರಾದಾನ ಸ
21. ಮುಜ್ಞರೇ! ಸಮಿತಾ ದದು ಸಾಸ್ಯಾಸ್ಯಾಂ ವಿದುಭಾಂ ವಿದ್ವಿಭಾಮತಿ! ಯ
22. ಸ್ಯಾ ಸಂಗೀತ ನಾಕರ್ತ್ಯೇ ಸಂಭಾರೇ ಕಣಿ ಗೋಚರೇ! ಮಹಿಂಯ ಮ

(ಒನ್ನೆಯ ಪಂಗೆಯ ಮುಂಭಾಗ)

23. ಕಂತ್ರೋಮೇ ವೈಧವಂ ಮಣಿ ಕುಂಡರೇ! ಅನಿದಾಸ್ಯಾರದ್ವಿದ್ವಾ ತ್ವಾ
24. ಶಾರದ್ಯೇ ಶ್ರೀ ಮಂದಿರಂ ಧೀಷಜಮೀವ ಪನಿಜಾತಂ ಮೇನಿರೇ ಯಂಮ
25. ನೀಷಿಣಾ! ಕರ್ಣಾರ ಪುರಿರಧವರೇ ಕನಂತ್ರು [ತ್ವಾ] ವಿಧಿಂಭಾರೇ! ಯಾದ್ವ್ಯಾ
26. ಜಾ ಭೂರಿಗಾ ಶಿಖರೇ ಉರಜಾಸ್ತ ಪನುಂಧರಾ! ಪ್ರದಾನಸ್ಯಾಸ
27. ತತಂ ಪ್ರತ್ಯುಥಿ ಪ್ರಾರ್ಥಣಾಧಿಕಂ ಯಸ್ಯ ಪ್ರತ್ಯುಥಿ ಧಿವಾರೀಂನ
28. ಗತಃ ಕಣಿಗೋಂತರಂ! ದುಯೋರಧನೇ ವಿವ್ರಾಣಾಂ ಕಣಿತ್ವಾ
29. ತಿವಾದನೇ! ದೃತ ರಾಷ್ಟ್ರೋಽಂ ಸತತಂ ಯಸ್ಯಾಯಂ ವಿಜಯೀಧ
30. ಪತ್ರಾ! ಯಾವ್ಯಾಕಾ ವಾರ್ತಿತಾ ಬಂದ್ಯಂ ದೃಂತಂ ತದ್ವಾ ಇವಿಷಾ! ಪಾಯೋ
31. ರಸ್ಯ ಪರಿಕ್ಷಾಗಾತಿ ಪ್ರಾಪ್ತಾತ್ಮಾಂತರಾಗೋಂತರಂ! ತಸ್ಯ ನಾ
32. ರಜ ದೇವಿತ ನಾನಾ ಗುಣ ವಿಘಿಂಭಣಾ! ಬಂಧುವ ದೇವೀ
33. ದಯಾತಾ ತಯೀವನಮುಷಿದ್ವಿಷಾ! ನಾ ತತ್ವೇಭಿರ್ಬಹುಮೂ
34. ಧೈ: ಪರಂತ್ರೇ ಶ್ರಿಯಾಪತಂ! ಏರಂ ಏಜಯ ಧಿವಾಲಾ
35. ದೈವರಾಯ ಮಾತ್ರಾಜರತ್ತಾ! ಯತ್ತ್ವಾಪಾವ ಮಾಕಾವತ್ತೀರ್ವಿಷ್ಟ್ಯಾ
36. ರಂಗೋ ವಿಧಾಕರಾ! ಯತ್ತ್ವಾಪಾಕ್ಷಾ ಸುಧಾಸಿಂಧೋ ಶೀಕರ
37. ಕ್ಷೇರನಾರಾರಾ! ರಾಜಾಧಿರಾಜ ರಾಜ್ಯೋ ಶ್ರೀರಾಜ ಪರಮೇ
38. ಶ್ವರಾ! ಯತ್ತ್ವಾಪಾವ ಪದಂ ನಾವೈ ದ್ರಾತ ನವಧಿಂಭಾಂ! ನ
39. ಮತ್ತಾಯಂತ ಮತ್ತಾಯ ಸಿಕಾತ ಮತ್ತಾಯ ಕೃತ್ಯಾ! ಯತ್ತಾದ
40. ಸಬರ್ತ್ಯ ಧರ್ಮಾರಥಧಾರ್ಥಕ ಶಾಲಾಂ! ತತ್ತವೋ ಯಸ್ಯಾಯಂ
41. ದೇನ ಮಂಡರಾ ಗ್ರೇಣ ಬಂಡಿತಾ! ಕುವರಂತ ಮಂಡರಾಧಾನೋರ್ವ
42. ಧ ಶ್ರೀಮಣಿ ಕಂಕಣಂ! ಯಸ್ಯ ವಿಶಾಙಣ ಕಾಪೂ ಏ
43. ನತೇ ಏಬಿಧ ದ್ವಾರೇ! ಅಷರಂತ್ರಾಗ್ರಾ ಪ್ರಾಪ್ತಾಣ ನಿರಾಯಾಸಂ
44. ಸುರಾಂಗಾಃ! ಅರ್ವಯತ್ತಾನಾಂ ಯಸ್ಯಾಸ್ಯಾ ಗ್ರಹಾರಸ್ಯಾ ಸೀಷಿ

(೨ನೇಯ ಹಲಗೆಯ ಕಂಧಾಗ್.)

45. ಈಂದಿಗಂಗಾಭಿ ದ್ವಾರಾ ಕಾರೀಕ್ತತಂ ಯಶಃ | ತೇನ
46. ಶ್ರೀ ದೇವರಾಮೀಳ ವಿಜಯಾಧಿಕರಣನಾ | ನಾರಾಯಣಾಂ
47. ಬಿಂಗಾ ಗಢ ರತ್ನ ಕರ ಸುಧಾಂಶುನಾ | ಭಾಷಾ ತಲುಪಿ ರಾ
48. ಜನ್ಮ ಭುಜಂಗೇನ ಭುಜಾಧ್ಯತಾ | ಮೂಸುರಾಯರ ಗಂಡಾಂಶಃದ
49. ರ ರಾಯ ಘಯಂಕರಾ | ಪ್ರತಾಪ ದೇವರಾಮೀಳ ವಾರ್ಥಾ ನಾ ಕಪ್ಪ
50. ಘರುಹಕಾ | ಲಕ್ಷ್ಮೀಕ್ರೀತ ಕರಸ್ಯಾಧ್ಯೇ ವಿರೋಧಿಕ್ತಃ ವ
51. ತ್ವರೇ | ಮಾಖೇ ಮಾಸ್ಯನಿತೇದಕ್ಕೇ ದಶ್ರೇ ದಿವಸಕ್ಕಾದ್ಗ್ರಿ ಹೇ.
52. ವಾರೇ ಸಾರೇಧ ನಿಖಾಲ್ಯಾಂ ತಾರೇ ಪ್ರಾಣತಮೇಂದನೇ | ಗೋವಾಖ್ಯ
53. ರಾಷ್ಟ್ರ ಸಂಬಂಧಿ ಗುತ್ತಿ ಮಂತ್ರಿಯ ಮಧ್ಯಗಳಿಗೆ ಗುತ್ತಿದ್ವಾದ್ರತ ಪಣ್ಣನಾಂ ಮಧ್ಯ
54. ದೇತ ಏಘಿಂಬಳಾ | ಕಿಂಗಿಂದಿನೇನಾಮಾನಿ ಗ್ರಾಮಃ ಸೀಮಾನಮಾನ್ತಃ
55. ಸರ್ವಮಾನ್ಯತಯಾ ಭೇದಿಗ್ರ್ಯಾ ಸರ್ವ ಬಾಧಾ ವಿವರಿತಃ | ಅನಂದವಾಲ
56. ಪರಿಷದುರಂಕರಳುಷ್ಠಿತಃ ವದವಾಕ್ಯ ಪ್ರಮಾಣಾಯಿ ಸಭೀ
57. ನಾಂ ಪಾರಾದ್ವಾನಾ | ಶ್ರೀ ಪೀರುಮೈತ್ರಮಾರಣಃ ಯತೀಂದ್ರಸ್ಯ ಜಗದ್ಗ್ರಿ
58. ರೇಣೇ | ಶ್ರೀರಾಮಚಂದ್ರ ಸ್ತೋತ್ರೇದ್ಯ ಪ್ರಕೃತಪ್ರಾರ್ಥಮದೀಯತ | ಆ ಹಂದ್ರಾತ್ರಂ
59. ಗೋವಾ ಕೊಂಕಣವೆಂದ್ರಸ್ಯಕೃಗ ಯೈದೇಶಮಾತಿತಃ | ಹಿರಿಹಾಲ
60. ಗಾಳಿ ಹಾಳುಭಾಂ ಮೊಷ್ಯೇ ಪರಾಜ ಸಂಯುತಃ | ತಥಾಮುಣಿಸೆಪರಾಜ ಕೆ
61. ಅಗಾ ದೇವಿ ಹಪ್ಪಕಃ | ಗ್ರಾಮಃ ಕೃಗ್ರಾನಾಮಾಕ ಶ್ರೀ ಮಹಾಬಲಮಂಡಿತುಂ
62. ಶ್ರೀ ಪೂರುಷೋತ್ತಮಾರಣಃ ಗುರೋಃ ಸಂರಕ್ಷಿತಂ ಮತಂ | ಪ್ರಾಪ್ತಃಜಾವಾಂಯ
63. ಸತ್ಯಾರ್ಥಂ ತಸ್ಯಾಕೃತಕ ಗುರೋವರ್ಥಾರೇ | ಅಪ್ರಾಧಿ ಸಹಸೀಮಾಭಿಃ
64. ಸರ್ವಮಾನ್ಯ ಮರ್ಕಂಭಕಂ ಅದಾಯ ದಾತ್ವವಯೀಂಗ್ರೇಜಿ ಸ್ಥಿರಮಾಚಂ
65. ದೃತಾರಕಂ | ಸಹರಂಜ್ಯೋದಕ ಧಾರಾಭರ್ತಕ್ಷಿಂಜಾ ಸಹಕೃ ಸದಾ |

(೩ನೇಯ ಹಲಗೆಯ ಮುಂಧಾಗ್.)

66. ಕರೀಲ್ರೀರಾವರಾಹಸ್ಯ ದಂಪತ್ಯಾರದಂಡಃ ಸರ್ವಾಖಃ ಕ್ರಮಾದಿ ಕಲಾಯ
67. ತ್ರಫಾತ್ತಿಕ್ಷತ್ತಿರ್ಶಯಂದಧಾ | ಇದಮುಖಿಲ ರಾಜಾಂಭರ ಮಧುಕರ ಯುಂ
68. ಕಾರೋತಮಹಾತ್ಮಂ | ಶ್ರೀ ದೇವರಾಜ ಸ್ವಪತೇಶಾನನ ಮುಮುತಲ ಪಾ
69. ರಿಂಜಾತಸ್ಯಾ ತಾನನಾಕಾಯ್ಯಾರ್ಥ ದೇಶೇಣಿಂ ತಾನಾತಾಪ್ಯಮಿಶಾನನಾತಃ
70. ಶ್ವಭಾಂ ಪರದ ಪಾಕಾಯ್ಯಾರಯೀರ್ಥಾ ಲಭಿತಂತ್ರದಂ | ಅಹೀರಾಪ
71. ಪರಾಧೀಂದ್ರ ಸಪ್ತ ಜನಾನುಮಾಲಿಯ ನ ಶ್ವಳೋಽಂ ನಿಪಶ್ಚಾಮಿ ಸ್ವ
72. ಯಂದತ್ತಾಪ ಹಾರಿಣಂ ತತ್ಪುಣಾಂತ ಕೃತ್ಯೇಧಮಃ ಪಾಲಸ್ಯಾ ಪ್ರಯ
73. ತ್ವಂತಃ ತತ್ಪು ರೇವಕ ಕತ್ತುಃ ಸಾಧ್ಯಾದ್ವಮಃ ತತ್ಪುನರಸ್ಯಾಹಿತಃ | ಸ್ವದ
74. ತ್ವಾಂ ದ್ವಿಗುಣಂ ಪುಣಂ ಪರದತ್ತಾನುಮಾಲನಂ ಪರದತ್ತಾ
75. ಪಕಾರೇಣ ಸ್ವದತ್ತಂ ಸ್ವಾಲಂ ಧವೇತಃ | ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ
76. ದಾನಪಾಲನ ಯೈಮರ್ಧ್ಯೇ ದಾನಾಕ್ಷೇರ್ಯೈನುಪಾಲನಂ ದಾನಾತ್ಪ್ರಗ್ರಾ ಮಾವಾ
77. ಶ್ವೇತ ಪಾಲನಾಧಕ್ಯುತಂಪರಂ | ವಿಕ್ರಿವ ಧೀನೇ ರೋಕೇ ಸರ್ವೇಧಾ
78. ಮೇವ ಧಿಧಿಂಬಾಂ ನ ಧೀಗ್ರಾ ನ ಕರ ಗ್ರಾಹಾ ಏಪ್ರದತ್ತಾಪಸುಂಧರಾ |
79. ಸಾಮಾನ್ಯೇಯಂ ಧರ್ಮಸೇತುಂ ಸ್ವರಾಜಾಂ ಕಾರೇಕಾರೇ ಪಾಲಸ್ಯಾ ಧಂಡಃ
80. ಸರ್ವಾನೇತಾನ್ಯಾಸಃ ನಾಧಿರೇಂದ್ರಾನ್ಯಾಯೀ ಧೂಯೀಯಾಹತೇ ರಾಮಚಂದ್ರ

ಶ್ರೀ ವಿರುಪಾಕ್ಷ.

(I Plate back side.)

- 1 श्री गणाधिपतयेनमः । शुभमस्तु । नमस्तुंगशिरदच्चुवि चंद्रचाम
- 2 रचारवे । बैलोक्य नगरारंभमूलस्तंभाय शंभेव । यस्या ला
- 3 नं सतांचेतः प्रणवो मणिधंटिका । अंकुशं केवलाभक्तिस्सो
- 4 वताद्वा मदावलः । लक्ष्मीं पक्षमलये नित्यं पोत्री कोपिषुरा
- 5 तनः । यस्य दंष्ट्रांचले भूमिर्मुस्ताकंदकणायिता । अ
- 6 स्ति चूडामणिः शंभो रभोधरात्मसंभवः । सोमः सुर
- 7 भिमंदारः सुधालक्ष्मीसहोदरः । यदुः प्रादुरभूदस्य
- 8 वंशो वसुमतीपतिः । अलंचकारयद्वद्यं जननेन ज
- 9 नार्दनः कुलेतस्य वलाराति वलैऽवर्यविभावनः । ज
- 10 वैकीर्त्तिसुधाधौतदिक्कोबुक्महीपतिः । हरिस्वयं ज
- 11 गवाणे हरः परविदरणे । तनयस्तस्य समभूदीरो
- 12 हरिहरोनृपः । यस्य यद्वारणानां च दीर्घहस्तपरिच्छु
- 13 तैः । दानधारापयः पूरैरभवत् पंकिलामही । तस्मा
- 14 दजनि सर्वज्ञादिवशक्तिघरो नृपः देवराय इति श्री
- 15 मान् प्रतिभूमुद्दिदारणः । विहाय वारिज्जं लक्ष्मी विष्णो
- 16 रपिभुजांतरं । करवालांचले यस्य चकार वसति
- 17 चिरं । विस्मयं जनयामास विद्यौदार्यं पराक्रमैः । ना
- 18 भागनहुपादीनां यस्तनुकृतवान्यशः । देवरायम्
- 19 हीपालो धर्मोद्भव गुणंन्वितं । अजीजनत्स विजयं वी
- 20 रं विजयभूपतिं । कृपा यस्य कृपाणी च धरादानस
- 21 मुज्जले । समितौ ददतुस्वास्थ्यं विदुपां विद्विषामपि । य
- 22 स्य संगीत साहित्ये संजाते कर्णगोचरे । महनीयम्

(II Plate front side.)

- 23 हस्तोमे वैभवं मणिकुडले अनवद्या स्फुरद्विद्यावै
- 24 शारदैकमंदिरं । भोजमेव पुनर्जीतं मेनिरेयं म
- 25 नीषिणः । कर्पूरपूरधवले कनद्र [ल] विभूषणे । यदु
- 26 जा भोगिशिखरे चिरमास्तवसुंधरा । प्रददानस्यस
- 27 ततं प्रत्यर्थं प्रार्थनाधिकं । यस्य प्रत्यर्थंभूपालो न
- 28 गतः कर्णगोचरं । दुर्योधनो विपक्षाणां कर्णश्च प्र
- 29 तिपादने । धृतराष्ट्रैपि सततं यस्वयं विजयो भ
- 30 वत् । यद्वाचाप्रापितावद्वद्वदं शद्वा इवद्विषः । प्रायो
- 31 रस्य पारित्यागात् प्राप्ताश्ववणगोचरं । तस्य ना
- 32 रणदेवीति नाना गुणविभूषणा । वभूवदेवी
- 33 दयिता शचीव नमुचिद्विषः । सातपोभिर्वेहुवि
- 34 धैः परितोष्यत्रियःपतिः । वीरंविजय भूपाला
- 35 देवरायमजीजनत् । यत्प्रताप महावन्हेविष्टु
- 36 लिङोविभाकरः । यत्समाक्षासुधासिधो शीकर
- 37 क्षीरसागरः । राजाधिराजराजश्री श्रीराजपरमे

- ३८ श्वरः । यप्रतापपदं नास्तो दधाति नवभूषणं । न
 ३९ मत्सामंतमकुटी निकायमस्तुषीकृतैः । यत्पाद
 ४० नखरै भूमिरभूदादर्शशालिनी । शब्दो यस्य चं
 ४१ डेनमंडलाग्रेण खंडिता । कुर्वेति मंडला भानोर्न
 ४२ भशीमणिकंकणं । यस्य विश्राणनक्षत्राद्या वि
 ४३ नते विवृधद्वुमे । आहरंत्यग्रपुष्पाणिनिरायासं
 ४४ सुरांगनाः । अर्पयत्यनघेयस्मज्जग्रहारन्मनीषि

(II Plate back side.)

- ४५ णां चित्रंदिगंगनाभिर्दीगग्राहारी कृतंयशः । तेन
 ४६ श्री देवरात्येण विजयाधिप सूनुना । नारायणां
 ४७ विकागभरक्षाकरसुधांशुना । भाष्यातिलंघिरा
 ४८ जन्य भुजंगेन भुजाभृता । मूरुरायरगंडांकः प
 ४९ रराय भयंकरः । प्रतापेदेवरात्येण ग्रार्थनाकल्प
 ५० भूर्हा । लक्ष्मी लोके शकस्याद्वे विरोधिकृतिव
 ५१ त्सरे । मां भास्य सिते पक्षे दर्शे दिवसकुद्रूहं ।
 ५२ वारे सौरेर्घनिष्ठायां तारे पुण्यतमे दिने । गोवारूप
 ५३ राज्य संवंधि गुच्छिवेदेय मध्यगः गुच्छादश
 पह्लीनां मध्य
 ५४ देशविभूषणं । केळगुंदणिनामासो ग्रामः सांमा समन्तिः
 ५५ सर्वमान्यतया भोग्यः सर्ववाधाविवर्जितः । आनन्दवाल
 ५६ परिषद्लंकारत्वसृच्छतः पदवाक्यप्रमाणांशुनिधी
 ५७ नां पारद्वश्वनः । श्रीपुरुषोत्तमारण्य यर्तीद्रस्य जगदु
 ५८ रोः । श्रीरामचंद्रनैवेद्यप्रकृप्त्यर्थमदीयत । आचंद्राकं ॥
 ५९ गोवाकौकणवेद्यस्थकैगुंदेशमाश्रितः । हिरिद्वाल हल
 ६० गाणहालुभ्यां मोषेपल्याच्चसंयुतः । तथाहुणसे पल्याच्च के
 ६१ रगादेविहलिकः । ग्रामः कैगैनामाच्च श्रीमहावलमर्चितुं ।
 ६२ श्री पूरुषोत्तमारण्य गुरोः संरक्षितुंमठं । ग्राहणानां च
 ६३ सत्रार्थं तस्यैवच गुरोर्वशे । अष्टाभिः सहस्रीमाभिः
 ६४ सर्वमान्यमकंटकं अदायिदातृवर्येणस्थिरमाचं
 ६५ द्रतारकं । सहिरण्योदक धाराभिर्दक्षिणासहितै सदा ॥

(III Plate front side.)

- ६६ हरेल्लिवराहस्य दंष्ट्रादंडः सपातुः[वः] हेमाद्रिकलशाय
 ६७ त्रधात्रीच्छत्रधियंदधौ । इदमखिलराजशोभर मधुकर इं
 ६८ कारणीतमहात्म्यं श्रीदेवराज नृपते शासनमवनितलपा
 ६९ रिजातस्य । शासनाच्चार्यधर्मेण शासनात्स्वामिशासनात्
 ७० त्वष्ट्रावरदपाचार्यवर्येण लिखितंतिवदं । अहोरात्र
 ७१ वराजेद्र सप्तजन्मानु पालय न शृणोमि नपश्यामिस्त्व
 ७२ यंदत्तापहारिणं । शत्रुणापि कृतोधर्मः पालनायः प्रय

- 73 लतः शत्रुरेवहि शत्रुःस्याद्दर्मः शत्रुनकस्यचित् । स्वद
 74 चांद्रिगुणंपुण्यं परदत्तानुपालनं परदत्ता
 75 पहारेण स्वदत्तं निष्कलंभवेत् । श्री श्री श्री ॥
 76 दानपालनयोर्मध्ये दानाच्छ्रेयोनुपालनं दानात्स्वर्गमवा
 77 प्रोति पालनादच्युतं पदं । एकैवभगिनी लोके सर्वेषां
 78 भेव भूमुजां न भोग्या नकरग्राहा विग्रदत्तावसुंधरा
 79 सामान्योर्य धर्मसेतुंनुपाणां काले काले पालनयो भवद्विः
 80 सर्वानेतान्भाविनः पार्थिवेन्द्रान्भूयो भूयो याचते रामचन्द्रः
 श्रीविरुपाक्ष

Transliteration.

(I Plate back side)

1. śrī Gaṇādhipatayē namaḥ ! śubham astu ! namaś tunga-śiraś-chumbi-chandra-chāma-
2. ra-chāravē ! trailōkya-nagarā-rambha-mūla-stambhāya Śambhavē ! yasyālā-
3. nam satām chētaḥ prāṇavō maṇi-ghamṭikā ! ankuśam kēvalā bhaktis sō-
4. vatād vō madāvalaḥ ! Lakshmiṁ pakshmalayēm nityam pōtri kōpi purā-
5. tanah ! yasya dāmshtrāṁchalē bhūmir mustā-kanda-kaṇāyitā ! a-
6. sti chūḍāmaṇih Śambhōr ambhōdhēr ātma-sāmbhavaḥ ! Sōmaḥ Sura-
7. bhi-Mandāra (h)—sudhā—Lakshmi-sahōdarah ! Yaduh prādurabhūd asya
8. vāṁśe vasumati-patiḥ ! alaṁphakāra yadvamṣyam jananēna Ja-
9. nārdanaḥ kulē tasya Balārāti-balaiśvarya-vibhāvanaḥ ! ja-
10. jñē kīrtti-sudhā-dhauta-dikkō Bukkamahīpatiḥ ! Hari svayam ja-
11. gatrāṇē Harah para-vidāraṇē ! tanayas tasya samabhūd dhirō
12. Hariharō nṛipah ! yasya yad-vāraṇām cha dīrgha-hasta-parichchu-
13. taiḥ ! dāna-dhārā-payah pūrair abhavat pankilā mahi ! tasmād
14. ajāni Sarvajñād iva Śaktidharō nṛipah ! Dēvarāya iti śrī-
15. mān prati-bhūbhṛid-vidāraṇah ! vihāya vārijam Lakshmir Vishṇō-
16. r api bhujāntaram ! karavālānehalē yasya chakāra vasatiṁ
17. chiram ! vismayaṁ janayāmāsa vidyaudārya-parākramaiḥ ! Nā-
18. bhāga-Nahushādinām yas tanūkṛitavān yaśah ! Dēvarāya-ma-
19. hīpālō dharmōdbhava-guṇānvitam ! ajījanat sa vijayam vi-
20. ram Vijayabhūpatim ! kripā yasya kripāṇi cha dharā-dāna-sa-
21. mujvalē ! samitau dadatu (s) svāsthyaṁ vidushām vidvishām api ! ya-
22. sya sangīta-sāhityē samjātē karṇa-gōcharē mahaniya-ma-

(II Plate front side)

23. hastōmē vaibhavaṁ maṇi-kuṇḍalē ! anavadyā sphurad-vidyā vai-
24. śāradayaika-mandiram ! Bhōjam ēva punarjātam mēnirē yam ma-
25. nīshiṇah ! karpūra-pūra-dhavalē kanadra [toa] vibhūṣhaṇē ! yad-bhu-
26. ja-bhōgi-śikharē chiram āsta Vasundharā ! pradadānasya sa-

27. tatam pratyarthi-prârthanâ-dhikam | yasya pratyarthi-bhûpâlô na
 28. gataḥ karṇa-gôcharam | Duryôdhanô vipakshâñam Karṇaś cha pra-
 29. tipâdanê | Dhṛitarâshtrôpi satatam ya (s) svnyam Vijayô bha-
 30. vat | yad-vâchâ prâpitâ bamdhâm dridham śabdâ iva dvishah | prâyô
 31. rasya parityâgât prâpta śravaṇa-gôcharam | tasya Nâ-
 32. raṇadêviti nânâ-guṇa-vibhûshaṇâ | babbhûva dêvi
 33. dayitâ Śachîva Namuchidvishaḥ | sâ tapôbhîr bahu-vi-
 34. dhaiḥ paritôshya Śriyahpatim | viraṇi Vijaya-Bhûpâla-
 35. d Dévarâyam ajîjanat | yat-pratâpa-mahâvahnêr visphu-
 36. lingô Vibhâkaraḥ | yat-samâksbâ Sudhâsindhô śikara
 37. Kṣbirasagaraḥ | râjâdhîrâja-râja-śrî-śrî-râja-paramê-
 38. śvaraḥ | ya pratâpa-padam nâmno dadhâti nava-bhûshaṇam | na-
 39. mat-sâmaṇta-makuṭi-nikâsha-masruṇi-kritailiḥ | yat-pâda-
 40. nakharair bhûmir abhûd Adarśa- Śâlinî | śatravô yasya chaī-
 41. dêna maṇḍalAgrêna khamḍitâ | kurvantî maṇḍalâ Bhânôr na-
 42. bha-śrî-maṇi-kamkaṇam | yasya viśrâpana-ślâghâ-vi-
 43. natê vibudhadrumê | âharanty agra-pushpâṇi nirâyâsam
 44. Surâṅganâḥ | arpayatyanaghê yasmînagrahâram manishi-

(II Plate back side)

45. nâm | chitram diganganâbhîr drâg agrâ-hârî-kritam yaśah | têna
 46. śrî Dévarâyêṇa Vijayâdhipa-sûnunâ | Nârâyaṇam-
 47. bikâ-garbha-ratnâkara-sudhâṇiśunâ | bhâshâtilaṅghi-râ-
 48. janya-bhujamgêna bhujâbhritâ | mûru-râyara-gaṇḍânkaḥ pa-
 49. rarâya-bhayaṅkaraḥ | Pratâpa-Dévarâyêṇa prârthanâ-kalpa-
 50. bhûruhâ | Lakshmi-Lôkê Śakasyâbdê Virôdhikriti va-
 51. tsarê | Mâghê mâsy asitê pakshê-darsê divasa-krid-grahê |
 52. vârê Saurê Dhanishthâyâṁ târê punyatamê dinê | Gôvâkhy-
 53. râjya-sambandhi Gutti-Venþeya-madhyagah Gutti-dvâdaśa-pallinâṁ
 madhya-
 54. dêśa-vibhûshaṇam | Keļagundaṇi-nâmâ sau grâmaḥ sîmâ-samantitah
 55. sarvamânyatayâ bhôgyah sarva-bâdhâ-vivarjitah | Anandavâla-
 56. parishad-alamkâratvam ṛicchhataḥ | pada-vâkyâ-pramâṇâmbu-nidhi-
 57. nâm pâradriśvanah | Śrî-Pûrushottamâraṇya-yatîndrasya jagadgu-
 58. rôḥ | Śrî-Râmachandra-naivêdyâ-prakluptyartham adiyata | âchandrâr-
 kam |
 59. Gôvâ-Konkana-Vemþyastha-Kaigayi-dêśam âśritah | Hirihâla-
 60. Gâṇahâlubhyâṁ Mottepalîya cha sañyutah | tathâ Huṇasepalyâ cha Ke-
 61. ragâdêvihallikah | grâmaḥ Kaigai nâmâ cha śrî Mahâbalam archchitum |
 62. Śrî Pûrushottamâraṇya-gurôḥ samrakshhitum maṭham Brâmbhaṇam cha

63. satrârthaṁ tasyiva oha gurôr vaśe ! ashṭâbhîh saha sîmâbhîh
 64. sarvamânyam akamṭakam adâyi datrivaryeṇa sthiram a-cham-
 65. dra-târakam ! sahiramnyôdaka-dhârabhir dakshinâ-sahitai [s]. sadâ !

(III Plate front side)

66. Harêr lîlâ-varâhasya damshtrâ-damdhah sa pâtuḥ Hêmâdri-kalaśâ ya-
 67. tra dhâtri chchhatra-śriyam dadhau ! idam akhila-râja-śekhara-madhukara-
 jhham-
 68. kâra-gîta-mâhâtmyam śrî-Dêvarâja-nripatê śâsanam avani-tala-Pâ-
 69. rijâtasya ! Śâsanâchârya-dharmena śâsanât svâmi-śâsanât
 70. tvashtrâ Varadapâchârya-varyeṇa likhitam tvidam ! ahô Râgha-
 71. va-râjêndra sapta-janmânu pâlaya na śriṇômi na paśyâmi sva-
 72. yam dattâpahâriṇam ! śatruṇâ pi kritô dharmah pâlaniyah praya-
 73. tnataḥ śatruurêva hi śatruh syâd dharmah śatru na kasya chit ! sva-da-
 74. ttâm dviguṇam punyam para-dattânu-pâlanam para-dattâ-
 75. pahârêna sva-dattam nishphalam bhavet ! śrî śrî śrî
 76. dâna-pâlanayor madhye dânač chhreyo- nupâlanam dânat Svargam avâ-
 77. pnôti pâlanâd achyutam padam ! ekaiva bhagint lôkê sarvêshâ—
 78. m eva bhâbbujam na bhôgyâ na kara-grâhyâ vipra-dattâ vasundharâ !
 79. sâmânyôyam dharma-sêtum nripânâm kâlê kâlê pâlaniyô bhavadbhih
 80. sarvân êtan bhâvinah pârthivîndrân bhûyô bhûyô yâchatè Râmacandrabh
 Śrî Virupâksba.

Translation.

LL. (1-2).

Obeisance to Gaṇâdhipati: Good fortune: The usual verse in praise of Sambhu:—

LL. (3-36).

May the Elephant (Gaṇeṣa) whose tethering post is the mind of good men, jewelled bells the Praṇavamantra and the goad, pure devotion protect you:—There is an ancient Boar who casts glances at Lakshmi and in whose tusks the earth looks like a particle of *mustâ* root (the grass cyperus rotundus). There is the Crest-jewel of Sambhu, the Moon, the son of Ocean, and a brother of the Celestial Cow, Mandâra tree, Ambrosia, and Lakshmi. In the race of the moon was born the King Yadu whose line Kṛishṇa adorned by his birth. A descendent of his, was King Bukka possessed of the strength and wealth of Indra whose bright glory whitened all the cardinal directions. His son was the king Harihara, a Hari in protecting the world and a Hara in killing enemies. The earth became muddy by the streams of *dâna* water (water accompanying gifts made : juice flowing from the temples) falling from the long arms (trunks) of that king and of his elephants. To him was born like Skanda (Śaktidhara) to Śiva (Sarvajña) the powerful (Śaktidhara) king

Dévarâya, destroyer of hostile kings (in the case of Skanda the epithet *prati-bhûbhrîd viddiraya* means piercer of the mountain Krauncha which gave shelter to his enemies). Leaving the lotus and Vishnu's chest Lakshmi made the tip of his sword her permanent abode. By his learning, liberality and prowess he caused admiration and lessened the fame of Nâbhaga, Nahusha and others. The King Dévarâya got a son Vijaya-bhûpati, full of righteous qualities, ever successful and valiant. His compassion and sword shone by *dharâddâna* (gift of lands and acquisition of territories) and gave the learned and the enemies *svasthya* (happiness and residence in heaven) in *samiti* (court and battle). The bright jewelled ear-rings worn by him in his ears looked splendid when he listened to music and poetry. His faultless, bright and comprehensive learning was such that people looked upon him as Bhôja born again. In the mountain of his arms, white with camphor paste, adorned with jewelled ornaments, the earth rested long. As the king was always making gifts in excess of what the supplicants might ask (as the king was destroying the desires of his enemy kings) no king who could vie with him in liberality has been heard of (no hostile king could be heard of). Though he was always Duryôdhana (unassailable) to enemies, Karña in making gifts, and Dhritarâshtra (protector of kingdom) he was also Vijaya (Arjuna). His enemies firmly imprisoned by his word, like articulate sounds by speech, were heard of only when they died (?) Nârañadêvi was his beloved queen like Sachi to Indra. By various austerities she pleased Vishnu and brought forth Dévarâya, son of Vijaya. The sun was but a spark of the great fire of his valour and the milk ocean but a drop of the ocean of the nectar of his fame.

LL. (37-45).

Possessed of the royal fortune of the king of kings, and being a supreme lord over kings he wears a new ornament that is the word *pratâpa*. By the finger-nails of his feet soft and bright with the pressing down of the ends of the crowns of the dependant chiefs bowing before him, the earth became possessed of a jewelled mirror. The enemies cut down by his sharp sword convert the orb of the sun into a jewelled bracelet for the goddess of the sky. The celestial nymphs pick flowers with ease from the top of the celestial tree which bowed down on hearing the praise of his munificence. While he bestowed *agrahâras* on scholars, the ladies of the cardinal points made excellent garlands (*agrahâra*) of his fame.

LL. (46-65).

That king Pratâpa Dévarâya, son of King Vijaya and a moon to the ocean the womb of Nârâyanâmbikâ, bearer on his arms of the title a *bhujanga* to princes who break their word, a champion over the three kings, terrible to enemy kings, a celestial tree to supplicants, on the holy occasion of a solar eclipse on Saturday the new moon day of the dark fortnight of the month Mâgha in the year Virôdhikrit

corresponding to the Śaka year (reckoned by the chronogram) *Lakshmiloka* (1353) under the asterism Dhanishṭhā granted as a *sarvamānya*, exempt from all imposts, with the boundaries defined, the village Keļagundaṇi belonging to the Gutti Twelve in Guttī-venṭheya of the Gōvā kingdom, to the ornament of the Ānandavāla-parishad, proficient in grammar, logic and mīmāṃsā, the jagadguru Pūrushottamāranya-yatīndra in order to provide for offerings of food for the god Rāmachandra and to last as long as the Moon and Sun endure. The foremost of liberal persons, king Dēvarāya also granted the village Kaigai, along with the hamlets Hiriḥāla, Gāṇahālu, Moṭṭepalli, Huṇasepalli and Keragādēviḥālli, situated in Kaigai-dēśa of the Konkaṇa-venṭheya in the Gōvā kingdom, as *sarvamānya*, free from imposts, with the eight boundaries defined, with pouring of water on gold and with presents of money, to Purushottamāranya-guru for the worship of the god Mahābali, for the upkeep of the Maṭha and for feeding the Brahman dependants.

LL. (66-80).

The praise of Varāha:—This śasana of the king Dēvarāja who is a Pārijāta on earth whose greatness is resounded by the humming of the bees the great kings was written by the king's order according to the rules followed by engravers of śasanas, by the engraver (tvaṣṭṛ) Varadapāchārya O king Rāghava:

Even the charity made by an enemy is to be protected with care. The enemy is only hostile but his charity is not hostile to anybody.

(The usual imprecatory stanzas).

80. Śrī Virūpāksha.

Note.

This copper plate inscription is similar to the previous number and registers the gift of the villages Keļagundaṇi and Kaigai with hamlets in the Gōvā kingdom by Dēvarāya II, King of Vijayanagar to the ascetic guru Purushottamāranya. The date of the grant corresponds to Saturday, 2nd February 1432, a day of solar eclipse as stated in the grant and is regular in all details.

The genealogy of Dēvarāya II is similar to that in the previous grant and the other records of this king. We learn in this grant however that his mother Nāraṇadēvi was a devotee of Viṣṇu and by the favour of that god the son Dēvarāya was born to her (L34).

The object of the grant has been given not only as in the previous number to provide for food offerings to the god Rāmachandra but also to provide for the worship of Mahābala, for the upkeep of the matt and feeding the Brahman dependants. The god Mahābala referred to here is evidently the deity (Śiva) of that name worshipped in the sacred place called Gōkarṇa situated on the west coast, also in the Gōvā kingdom.

The engraver of this grant is the same as that of the previous number, viz., Varadapāchārya.

Chaudiseṭṭikoppa grant of the Keḷadi king Vīrabhadra Nayaka dated Ś 1552 in the possession of the Matt at Śringēri.

3 Plates : Kannada characters and language.

Size $9\frac{1}{4}'' \times 6\frac{3}{4}''$

ಶ್ರೀಂಗೇರಿ ಮರಡಲ್ಲಿರುವ ರಿನೆಯ ತಾಮ್ರ ಶಾಸನ.

3 ಲಂಗಿಗೆಣ.

ಪ್ರಮಾಣ $9\frac{1}{4}'' \times 6\frac{3}{4}''$

1. ನಮಸ್ತಂಗ ಶರಕ್ಕುಂಬಿ ಹಂದ್ರ ಕಾಮರ ಕಾರವೇ
2. ಶ್ರೀರೈಕೃ ಸಾರಾರಂಭ ಮುಖಸ್ತಂಧಾಯ ತಂ
3. ಧವೇ ಸ್ತುತಿ ಶ್ರೀ ಉಯಾಘ್ರದಯ ತಾಲಿಪಾಜನ ತ
4. ಕ ಪರಿಷ ಇಂಜಾನೆಯ ಶುಕ್ತ ಸಂಪತ್ತರದ ವು
5. ಶ್ವ ಶು ಗಂ ಯ ಶ್ರೀಮತ್ತರಮಹಂನ ಪರಿಪ್ರಾಜಕಾ
6. ಕಾಂತಿಪರಿಷ ಪದವಾಕ್ಯ ಪ್ರಮಾಣ ಪಾರಾವಾ
7. ರ ಪಾರಿಣ ಯಮನಿಯಮಾದ್ವಾಷ್ಟಂಗ ಯೋಗೀ
8. ರುತ್ರಾದ ಶುಂಗೇರಿಯ ಶ್ರೀಸಚ್ಚಿದಾನಂದ ಧಾರ
9. ಅ ನಾಮಿಗಳಿಗ ಶ್ರೀಮದ್ದೇವ ಮುರಾರಿ ಕೋಟಿ ಕೋ
10. ರಾತ್ರ ಎತ್ತಾಧ್ಯೇರಿಕಾಂತ್ಯ ಸಿದಾಂತ ಪ್ರತಿಭಾಸಕ
11. ಶಿವ ಗುರುಧತ್ತ ಪರಾಯಣಾದ ಕೇಳಿ ವೆಂತಹ
12. ಪ್ರನಾಯಕರ ಪಾತ್ರರಾದ ಭದ್ರಪ್ರನಾಯಕರ ವು
13. ತುರಾದ ಏರಿಧರ್ಪನಾಯಕರು ಕೊಟ್ಟ ತಾಂತ್ರ್ಯ ತಾ
14. ಸುವರ್ತ ಕ್ರಮದಿಂತಿದರೆ ಪ್ರಾಗ್ರಂಥ ಹೇಳಿ ಬಿ
15. ಯ ಮನೇವಾತ್ಮ ವೆಂಕಂಣನು ಕಟ್ಟಿಸಿದ ಮರಡ
16. ನು ನಿಮಗೆ ಸಮರ್ಪಣಾದಲ್ಲಿ ಆ ಮರಡ ದೇಹ

(1ನೆಯ ಲಂಗಿಗೆಯ ಹಂಭಾಗ)

17. ಪುಳಿಯ ಅಮೃತಪದಿ ನಂದಾದೀಶ್ವರ ಪಾತ್ರಕು ಏ
18. ಧವ ಸಂಪತ್ತರದ ಪುಷ್ಟಿಭಲು ವೆಂಕಟಪ್ರನಾಯ
19. ಕ ಅಯ್ಯನಪರು ಪ್ರಾಗ್ರಂಥ ಸೇವೆ ವಿಜೀರಣ ತೆಂ
20. ದ ಸೆಣ್ಣ ಕೊಪ್ಪದ ಗಾರುಪುವನು ಬಿಟ್ಟದ್ದರಾಗಿ ಆ ಗಾರು
21. ಮಾತ್ರ ಸಲುವ ಪಾತ್ರಕು ರೇಖೆ ಬಾಂತ್ಯಣ ವಾಡಿಂದ ಲು
22. ಗದೆ ಕ್ರಾಂತಿ ಸಹಾರುಗಳು || ಒಗೆ ಅರೆವಾಹ ಸಹಾ ರೇ
23. ಬೆಗ ಗಂಗಾ || ಕೆ ಶ್ರಯ ಸಣ್ಣ ಗ ಅಂತಿಕ ಶ್ವ ಗ ಗಂಗ
24. ರಾಧಿಂದಲು ಧತ್ತಸುಂಕ ದುರ್ಗಾದ ಧತ್ತವೆತ್ತ ದ
25. ರಾಧಿಂದಲು ಗ ಗಂಗೆ ರ್ಜಿ ಇಲುಗ ಟ || ಇ || ಲಂಧ

26. ಯಂಗೆ ಇಂ ||೨|| ಮೆಣಸಿನ ತಿಳತ್ತುಗೆ ರಥ್ಯಾ ಲ
27. ಧರ್ಮಂ ಇಶರಂ ತಥಾ ತಿಧಿಲು ಬಿಷ್ಪದು ಪಷ್ಟು
28. ಗುಷ್ಠೆ ಸೀಮೆ ಶಾಂಕವಾಡದ ಗೇರುಗಢ್ಯೆ ಗ್ರಾಮದು ವಷಣ
29. ಗೆಣ ಮರವ ಹೊಂದಿದ ಹೇಳಿ ಹೆಡ್ಡಿನ ಸ್ತುತಿ ರ ಧ್ವನಿ
30. ರಕಾನ ಗದೆಸ್ತುತಿ ರ ಉಧರುಂ ಸ್ತುತಿ ಅಕೆ ಕುರಿಗೆ ಇಂಂ
31. ಕೆ ಹೋರೆ ಹಂಡು ಕುರಿಗೆ ||೩|| ತ್ಯಾಗ ಕುರಿಗೆ ||೭ರ ಆರೆ
32. ವಾಸಿ ಸಹಾ ರೇಖೆಗೆ ಇಂಂ ||೪|| ದಿರಾಡಿದಂದ ಗೇಣಿಂ ಲ
33. ಧರ್ಮಂಗೆ ಇಂ ||೫|| ಉಧರುಂಗೆ ಇಂ ||೬|| ಜರಿ
34. ನಾಾಲು ಪರಕನು ಎಂಣು ಕಣಿವಿನ ಧೀಮೆ
35. ಗೆ ಸಲುವ ಸಂಪೂರ್ಣ ಸಾಂಪೂರ್ಣವನು ವ್ರಾತು ಮರಿಯಾದೆ
36. ಯೆಲ್ಲ ಆಗುಮಾಡಿ ಹೊಂಡು ಚೆಗುಡಿ ಸ್ವಷ್ಟಿ ಕೊ

(೨ನೇಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

37. ಪ್ರವರ್ತ ಗ್ರಾಮದ ತೆಲ್ಲಿಂದ ಆಡಕೆ ಮೆಣಸಿನ ಸ್ತುತಿ ನು
38. ಒಕವು ಮರ ಧರ್ಮಕ್ಕೆ ಸಂಪರ್ಕಿಸಿಂಧು ನಷ್ಟಕೆ ನಿಲ
39. ನಿದ ಧೀಮಿನು ಆಗಾಮಿಮಾಡಿ ಸಹಿಯಾದ ಕಂ
40. ಗು ಹಾರಿ ಹೊಂಡು ಮರದೇಖಿ ಪೂರ್ಜೇವಿಯೇಗೆ
41. ನಡೆಸಿ ಬಹಿರಿ ತರಾತಿಧಿಯಲ್ಲಿ ನಿತ್ಯ ಧತ್ತ ಧರ್ಮ
42. ಕ್ರೈಸ್ತ ಬಿಷ್ಪದು ವಿಶ್ವನಾಥಪುರದ ಆಗ್ರಹಾರದ ಅ
43. ಕುವತ್ತ ನಾಯ್ಯ ಬೃತ್ತಿವರಗೆ ಕುಂದನುಧರ ಗ್ರಾಮದ
44. ಲ್ಲಿ ನಾಮರಾಖೆಯ ಕಾವಲವಾಡದ ಹೊಂನಿ ಧ
45. ಖ್ಯಾರ ಮತ್ತು ಇನ್ನಾರಸಿಂಹ್ಯ ಧ್ವನಿರಿಂದಲು ಶಾಸ
46. ನಸ್ತಿವಾದ ಬೃತ್ತಿನು ಕ್ರಿಯಕೆ ಮಾಳಿದು ಧ್ವನಿಸ್ತು
47. ಶ್ವೇಚರಿಗೆ ಬೃತ್ತಿ ||೧೦|| ನಾರಸಿಂಹ್ಯ ಧ್ವನಿರಿಗೆ ಬೃತ್ತಿ ||೧
48. ಉಧರುಂ ಬೃತ್ತಿ ಇನ್ನು ಕ್ರಿಯವ ಮಾಡಬಾರ
49. ದೆಂದು ಬೃತ್ತಿನು ಆರವನೆಗೆ ಕಟ್ಟಿಕೊಂಡು ಯಾ
50. ತ್ರಿರಾಗಿ ನಾರಸಿಂಹ್ಯ ದೀಕ್ಷಿತ್ತರಿಗೆ ಕೆಳಿಸ್ತು ಯಾದ್ಯ
51. ಲ್ಲಿ ಅವರಿಗೆ ಪ್ರತಿಯಾಗಿ ಬೃತ್ತಿಯ ಕೆಳಿಸ್ತು ನಂ
52. ಮಂಧ ಮುಲ ಬೃತ್ತಿವಂತರು ನಷ್ಟಿ ಸಂತಾನ ವಾ
53. ಗಿ ಹೇಳಿದ್ದ್ವಾಗಿ ಯೇ ಬೃತ್ತಿನು ನಷ್ಟಿ ಧತ್ತ ಧರ್ಮಕೆ
54. ಬಿಷ್ಟೆವಾಗಿ ಯೇ ಬೃತ್ತಿಗೆ ರೇಖೆಗೆ ಇಂ ಯಾಸ್ತತ್ತ

(೨ನೇಯ ಹಲಗೆಯ ಹಂಭಾಗ)

55. ನಾಯ್ಯ ಪರಹಿಗೆ ಸಲುವ ಸಂಪೂರ್ಣಾಂಪೂರ್ಣವನು ಆಗ್ರಹಾರ
56. ದ ಆಬಂದಪ್ಪಿ ಆನುಧಿಸಿಕೊಂಡು ಧತ್ತಧರ್ಮಕೆ
57. ನಡೆಸಿ ಬಹಿರಿ ಯೇ ಮರ ಧರ್ಮಕ್ಕೆ ಆಯಾದು ಎಕ್ತಿನ ಮಾಂ
58. ಸ್ತುತಿ ವ್ರಾತು ಪ್ರಥಿವ ಸಂಪತ್ತಿರದ ಪ್ರಷ್ಟು ಶು ಇಂತಲು ಸೇಳಿಮೋ
59. ಪರಾಗ ಪುಂಜ್ಯಕಾಲದ್ವಾರೆ ವೆಂಕಟಪ್ರಜ್ಞನಾಯಕ ಆಯ್ಯ
60. ಸವರು ಕಿವಾರ್ಥತವಾಗಿ ಬಿಷ್ಟು ಮಾಂಸ್ಯ ಆಕ್ತ ಧತ್ತ ಬಿಷ್ಟು

61. ರಾಗಿ ಏದೆ ಖಂಡ ಸಕಾ ಯಾಪ್ತು ಬೊಸನು ಪಟ್ಟದ ಮೇಂ
62. ಲಳ ಸುಂಕ ಪಟ್ಟದ ಕ್ರೀರಾಗಿ ಸುಂಕದ ಲಾಂಗಿರಿಲ್ಲ ಹೇ
63. R.F ತ್ಯಂದು ಅವಾವ ವೇರಿಗಿರಿಲ್ಲು ಮಾತ್ರಿಕೆಂದು ಸವ್ಯೇಮಾ
64. ನ್ಯಾವಾಗಿ ಯ್ಯಾನಾನ್ಯಾಸ್ತೇನು ಎತ್ತಿನ ಮಾಂನ್ಯವನು ನಿಂಮು ಶ
65. ಶುಪರಂಪರೆಯಾಗಿ ಮತ ಧರ್ಮಕೆ ನಡೆಸಿಕೊಂಡು ಬಹ
66. ರಿ ಎಂದುಕೊಷ್ಟು ತಾತ್ತ್ವಂಪ್ರಶಾಸನ ಯಾದಕೆ ನಾಂಗಿರಿ ಅ
67. ದಿಕ್ಕು ಉಂದ್ರಾವಸರೋನೆಲ್ಲತ್ತ ದ್ರೌಷ್ಣ್ಯಮಿ ರಾಘೋಷ್ಯದ
68. ಯಂಯಮಶ್ಚ ಅಂಶ್ಚ ರಾತ್ರಿಶ್ಚ ಉಭೇಽಚ ಸಂಧ್ಯೆ ಧರ್ಮ
69. ಶೈ ಜಾನಾತಿ ನರಸ್ಯ ಉತ್ತರಂ | ಶ್ರೀವೇಂಕಟಾದಿ
70. ಯಿತರಾಗಿ ದಿಂದು ಪ್ರಮೇಧ ಸಂಪತ್ತಾರದ ಭಾ
71. ದ್ವಿಪದ ಬ ಅ ಲು ನಾ ಉ ತೀರ್ಥಹಂಗೆ ಹೋಕಾಗಲು
72. ಮತದಲ ಉಳಿದಲ ಶಿವಾರ್ಥತವಾಗಿ ಸತ್ಯಮು
73. ತ ದೇವಸ್ಯಾನಕೆ ಬುದು | ಪಟ್ಟಗುಬೆಂ ಸ್ತಿದು

(ಒನ್ನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

74. ಪಣಗಳ ಗೋರು ಗದೆ ಗ್ರಾಮ ಇಕೆ ಪಾರ್ಕು ರೇಖೆ ಕುಳ |
75. ಗ ಇಂಬಾ ಕೆ ಸಲುವಂದು ಗ ಅಂತ್ರಾ || ಬಿರಾಂಗೆ ಇಂತ್ರಾ || =
76. ಉಭಯುಂಗ ಅಷ್ಟಾ || ಇ ಜಂಗಮರ ಬಿರಾಡ ಇಂ || =
77. ಉಭಯುಗ ಅಷ್ಟಾ || ಕೆ ನಷ್ಟು ಹೆಂಳಿ ಹರಿಂದು ಕುಳಗ || ೧೦
78. ಕೆ ಗ || ಇ || ಶುಧರೇಖೆ ಗ ಅಷ್ಟ ದೇವಸ್ಯಾನದಿಂದ | ಕಲ್ಲನಾ
79. ಥ ದೇವರಿಂದ ಬೀಜು ಇಂಗೆ ಇ ಧತ್ತ ಬ ಇಂಕೆ ದೇವತಾ
80. ಪೆಚು ಇಂ ಶುಧಿ ಗ ಇ ಧತ್ತ ಬ ಇ ಕೆಗ || ಇ || = ಉಭಯುಂ
81. ಗ ಇ || = ವಿಭವ ಸಂಪತ್ತಾರದಲು ಹೆಚು ಭೂರಂಗ ಗ
82. ದಯಿಂದ ಬ ಇ ಕೆಗ || ಗಣಾಕಾರ ಇ || ಅಂತು ಗ ಅಷ್ಟ || =
83. ಉಭಯುಗ ಅಷ್ಟಾ || = ಕೆ ಪಾರ್ಕು ಉತ್ತಾರಗೆ ಇ || ಶುದ |
84. ಗ ಅಷ್ಟಾ || = ಮುಂದಿಗನ ಕೊವದಿಂದ ಹಾನಂಬಿಸಂ
85. ನೆಯಿಂದ ಕುಳಗ ಅ | ಕೆಗ ಇ || ಇ = ಪೊಯಿಗೆಂಡನ ಕೆ ||
86. ಪದಿಂದ ಸೇನ ದೊವನ ಕತ್ತಿಲು ಯಂದ ಕುಳಗ || ಕೆಗ || ೧೨ |
87. ಅಂತ್ರು ಗ ಇಂತ್ರಾ || ಸಂಕರ ಸಂತ್ತು ಪೆಸಗೆ ಯಂದಲು
88. ಗ ಇ || ಉಭಯುಗ ಇ || ಇ || ಮುಂದಕವಂದು ವರವಂ
89. ನು ಯೇಳು ಪೂಜಾಪದ ಧೂಮಿಯನು ಶಿವಾರ್ಥತ
90. ವಾಗಿ ಬಿಳಿವಾಗಿ | ಯಾದಕೆ ಸದೆನುವ ಕಟಕೆ | ಪೆಂಕ
91. ಕ್ಷೇತ್ರರ ದೇವಿಗ ಅಮೃತ ಪಡಿಗೆ ಧಿನ ಇಕೆ ಅಧಸರ ಅ
92. ಕೆ ಅಷ್ಟ ರಾ ಇ ಲ್ಲಾ ಉಂ ಇಕೆ ಬ ಇ ಲ್ಲಾ ಬ ಇ ಲ್ಲಾ ಬಿ ಇ ಲ್ಲಾ ಬಿ ಇ ಲ್ಲಾ

(ಒನ್ನೆಯ ಹಲಗೆಯ ಹಂಭಾಗ)

93. ಧತ ಬಿತ್ತಾ ಲು ಬ ಉ ಧನುಮಾರಕೆ ಬ ಇ ಉಭಯುಂ ಬ ಉತ
94. ಕೆಗೆ ಇ ಕೆ ಬಲು ಗ ಇ ಕೆಮಬೆ ಕೆಸರು ಗ || ೧೨ ಅಂನಾಂತಿ
95. ಶುಪಗ || ೧೨ ಸಂಧಾದೀತ್ತಿ ಇಕೆ ಗ ಇ ನಿಷ್ಟ ತಾಂಯಲ ಇ ಕಳ
96. ದುಷಿ ಇ ಶ್ರೀಗಂದ ಇ ಅಂಗವಸ್ತು ಇ || ಕಸಾರ ಯಂಂ

97. ಮುಖವ ರ್ತಾ||० ಪಂಡ ಪರ್ವತ ಗ ||० ಕಾಕೀರ ವೋಚೆ ಗ ನ ವಸಂ
98. ತ ವೋಚೆ ಗ ನ ಸೇಲ್ಕುಲಷ್ಟುಮಿ ಇ ಉಫ್ಫಾನ ದಾಜ್ವದಶೆ ಇ ನ
99. ಯಾಮಿತ ಇ ಅಂತು ಗ ಈ||१ ರಾಜಾಂಗಳ ಗುಡಿಸುವ
100. ವೆಗ ಗ ಇ ಉಫ್ಫಯಂಗ ಲಿ ಸತ್ಯದ ಸಂಪರಿಧಾ ದಿನ
101. ಈ ಜನ ಈ ಜ ಈ ಭರಾ ಗ ಲು ಅಂ ಈ ಭತ ಬ ಈ ಕ
102. ಗ ಈ ಬ ಈ ಇಲ್ಲಾಗ ಇಲ್ಲ ನಯಿಮಿತ ವೆಚೆಗ ಈ||२||०
103. ಉಫ್ಫಮು ಗ ಇ||३||१ ಕ ಪಾರ್ಕು ಬುಷ್ಟು ಗ ಅಂ ತುದ ಸತ್ಯ
104. ವೆಚೆಗ ಈ||३||१ ಉಫ್ಫಯಂಗ ಇ||३||१ ಮುಂದತವಂ
105. ದು ವರಹನು ಎಣು ಹಣವತದ ಭಂಹುಗೇ ಸಲುವ
106. ಸರ್ವ ಸಾಂಪ್ರಾಂತಿಕನು ಪಾರ್ಕುಮರಿಯಾದಿಯಲ್ಲಿ ಆಗ
107. ಮಾಡಿಕೊಂಡು ದೇವತಾದೇಚ ಸತ್ಯ ಭಮ್ಮವನು ನಡ
108. ಸಿಬಹಿ ಎಂದು ಕೆಡಿ ಕ್ರಾಂತ್ರು ಶಾಸನ | ಆದಿ
109. ಶ್ರೀ ಚಂದ್ರಾಮಾರೋನಪತ್ನಿ ದ್ವಾರ್ಶಾ ಭಂಹುರಾಘ್ವೇ ಹೃದ
110. ಯಂ ಯಮಕ್ಕೆ ಅಂತ್ಯರಾತ್ರಿಕ್ಕೆ ಉಫ್ಫಿಂಡ ಸಂಧೇ ಭಮ್ಮತ್ತೆ ಜಾನಾತಿ ನರಸ್ಯ ಲ್ಲಂತಂ |

ಶ್ರೀವಂಕಾದ್ರ

Transliteration.

I.a.

1. namas tunga-śiraś-chumbi--chandra-chāmara-chāravē
2. trailokya-nagarārambba-mūlastambhāya Śāmp-
3. bhavē svasti śri jayābhuyada Śālivahana śa-
4. kavarusha 1552 neya Śukla-samvatsarada Pu-
5. shya śu 10 lu śrimat parama-hamsa-parivrājakā-
6. chāryyavariya pada-vākyā-pramāṇa-pāravā-
7. ra-pārīṇa yama-niyamādyaśṭāmgā-yōga-ni-
8. rutarāda Śrumgēriya śri Sachchidānanda-bhāra-
9. ti-svāmigalige śrimadd Edavainurāri kōte-kō-
10. lāhalā viśudha-vaidikādvaita- sidhāntta-prati-shṭāpaka
11. Śiva-guru-bhakti-parāyaṇārāda Keļadi Venkaṭa-
12. ppa- nāyakara pautrarāda Bhadrappanāyakara pu-
13. trarāda Virabhadra-nāyakaru koṭia tāmīnra-śā-
14. sanada kramaventendare Paṭṭagupe-hole-balī-
15. ya Manevārtte Venkappanu kaṭṭisida maṭhava-
16. nu nimage samarpisidalli A-maṭhada dēü-

I.b.

17. pūjeya āmrutapaḍi nandādiptige prāku Vi-
18. bhava-samvatsarada Pushya ba 9 lu Venkaṭappa-nāya-
19. ka-ayyanavaru Paṭṭaguppe-sime-valagana Chaū-
20. di-setti-koppada grāmavanu biṭṭiddarāgi A-grā-
21. makke saluva prāku rēkhe brāhmaṇa-vāḍadindalu
22. gade ttōṭa sabā kuḷa-ga 9 | o ge arevāsi sahā rē-

23. khe ga 14 ' 2 | ke śraya nashṭa ga 2 ' 2 | śudh ga 12 bi-
 24. rāḍadindalu bhatta sunṭka Durgadā bhatta vechcha bi-
 25. rāḍadindalu ga 1 ke ' 2 | 7 lu ga 2 | 3 | übha-
 26. yam ga 14 | 3 | meṇasina chāditta ga ' 2 | ü-
 27. bhayam 15 ' | tathā tithilu biṭṭadu Paṭṭa-
 28. guppe-sime śūdravāḍada Gorugadde-gramada vaṭa-
 29. gaṇa maṭhava hondida hoṭe-hoddina staṭa 1 Bhaṭṭā-
 30. ra-kānagade staṭa 1 übhayam staṭa 2 ke kuṭa ga 1 ' 4
 31. ke hoṭeharidu kuṭa ga | o śudh kuṭa ga | 4 ra āre-
 32. vāsi sahā rēkhe ga 1 ' 3 | birāḍadinda ga ' 3 || o ü-
 33. bhayam ga 1 | 2 übhayam ga 16 | 3 hadi-
 34. nāru varahanu eṇṭu haṇavina bhūmi-
 35. ge saluva sarvva-svāmmyavanu prāku mariyāde-
 36. yelli Agumāḍikondu Chaudī-setṭi-Ko-

II. a.

37. ppada grāmada ttōṭada aḍake meṇasina sthaṭa su-
 38. nkavanu maṭha-dharinakke naḍasi koṇdu nashṭake nili-
 39. sida bhūminu Agāmimādi sasibale tem-
 40. gu hākikomdu maṭha dēu-pūje viniyōgake
 41. naḍasi bahiri tathā tithiyalū nitya-chhatra dhama-
 42. kke biṭṭadu Viśva-nātha-purada agraḥārada a-
 43. ṣuvatta-nālku-ürutti vaṭage Kundanūra grāmada-
 44. lli Sāmaśākhya Kāvala-vāḍada Honnibha-
 45. ṭṭara makkaṭu Nārasimhya-bhaṭṭarindalu śāsa-
 46. nastavāda üruttinu krayake māṛidu Bhallappa
 47. voḍerige ürutti || o Nārasimhya-bhaṭṭarige ürutti jo
 48. ubhayam ürutti 1 nu krayava māḍabāra-
 49. dendu üruttinu aramanegē kaṭṭikomdu yi-
 50. ttalāgi Nārasihya-dikshittarige koṭtu yidda-
 51. lli avarige prattiyāgi üruttiya koṭṭa sam-
 52. mandha mūla-uruttivantaru nashṭa-santānavā-
 53. gi hōdalli y1 üruttinu nitya-chhatra-dharmake
 54. biṭṭevāgi y1 üruttige rēkhe ga 24 yippatta

II. b.

55. nālku varahage saluva sarvva-svāmmyavanu agraḥāra-
 56. da apandadalli anubhavisi-koṇdu chhatra-dharmake
 57. naḍasi bahiri y1 maṭha dharmake ayidu ettinamāṁ-
 58. nyavanu prāku Prabhava-sampvatsarada Pushyā su 15 lu sōmō-
 59. parāga pumnyakāladalli Venkaṭappa-nāyaka-ayya-

60. navaru Śivārpitavāgi biṭṭa māṇya akki bhatta uppu
 61. rāgi vidaļa būsa sahā yishṭu jinisanu Ghaṭṭada mē-
 62. laṇa sunka Ghaṭṭada ttelegaṇa sunkada ṭhāṇegalalli he-
 63. rri ttandu āvāva pēṭhegaļallu mārikoṇdu sarvvamā-
 64. nnyavāgi yt svāstenu ettina māṇynavanu nimma śi-
 65. śu-parampareyāgi maṭha-dharmake naḍasikondu bahi-
 66. ri endu koṭṭa ttāmmra-śāsana yidake sākshigalu Ā-
 67. ditya-chandrāv Anilōnalaś cha dyaur bhūmir āpō hruda-
 68. yaṁ Yamaś cha ahaś cha rātriś cha übhēcha samḍhyē dhama-
 69. ścha janāti narasya uruttam | Śrī Venkaṭādri
 70. yitalāgi biṭadu Pramōda-samvatsarāda Bhā-
 71. drapada ba 2 lu nāü Tirthahālīge hōhāgalu
 72. maṭhadali ulididali Śivārpitavāgi satra ma
 73. ṭha dēvastānake biṭadu | Paṭagupeya simē

III. a.

74. vaṭagaṇa Görugade grāma 1 ke prāku rēkhe kuļa |
 75. ga 13 | ke saluvadu ga 20 ' 2 | birāda ga 4 ' 2 || =
 76. ubhayam ga 24 | o | = jangamara birāda ' 31 =
 77. ubhaya ga 24 | 3 || ke nashṭa hoṭe haridu kuļaga | o
 78. ke ga | 3 || | śudharēkhe ga 24 dēvasthānadinda | Kallinā-
 79. tha-dēvarinda bija kha 3 ke ga 1 bhatta kha 16 ke dēvata
 80. vecha kha 12 śudha ga 1 bhata kha 4 ke ga | 1 | = ubhayam
 81. ga 1 | 1 | = Vibhava-samvatsaradalu hechidu Bhairanaga-
 82. deyinda kha 1 | ke ga | o ganāchāra ' 2 | antu ga 2 ' 4 =
 83. ubhaya ga 26 ' 4 = ke prāku uttāra ga 1 | 2 śuda |
 84. ga 24 | 2 = Muṇḍigana Kopadinda Hānaṁbi-sin-
 85. neyinda kuļa ga 2 | ke ga 4 | 1 = Māyigoṇḍana-ko-
 86. padinda sēnabōvana hittiluyında kuļa ga || ke ga || 4 |
 87. anttu ga 30 ' 2 | Samkūra-santte-pasige-yindalu
 88. ga 1 | ubhaya ga 31 | 2 | mūvatavandu varahaīn-
 89. nu yelu haṇavādada bhūmiyanu Śivārpita-
 90. vāgi biṭevāgi yidake naḍasuva kaṭale | Venka-
 91. tēvara-dēvarige amrutapadige dina 1 ke avasasara 2
 92. ke akki [pa] . . 1 llū tiṁ 1 kke kha | llū kha 18 kke kha 1 kke

III. b.

93. bhata kha 2 | lu kha 45 Dhanumāsak kha 3 ubhayame kha 48
 94. ke ga 1 ke kha 6 lu ga 8 tove hesaru ga | 1 annaśudhi
 95. tupa ga | 1 nandādīpti 1 ke ga 3 nityatāmbūla ' 3 hati
 96. dūpa ' 2 śriganda ' 3 angavastra ' 2 | Śanivāra yamne

97. majana ' 2 " o panchaparva ga ' o Kārtika-pûje ga 1 vasam-
 98. tapûje ga 1 Gôkulâshṭami ' 3 Udhvâna-dvâdaśe ' 3 na-
 99. yimita ' 2 antu ga 16 1 3 râjâṅgala-guḍisuva-
 100. vage ga 1 ' 2 ubhayam ga 18 satrada sammamdbha dina
 101. 1 ke jana 12 ke ja 1 ke bhata . . 1 lu tîp 1 ke bhata kha 18 ke
 102. ga 1 ra kha 6 lu ga 3 lu ga 36 nayimita vecha ga 1 1 2 1 o
 103. ubhaya ga 37 1 2 1 ke prâku biṭadu ga 24 śuda satra-
 104. vecha ga 13 1 2 1 ubhaya ga 31 1 2 1 mûvatavam-
 105. du varahanu ēluhaṇavaḍada bhûmîge saluva
 106. sarva-śvâmyayanu prâkumariyâdeyalli aga-
 107. mädikondu dêvattâ-vecha sâtra-dharmavanu naḍa-
 108. sibahiri endu koṭa ttâmmra-śâsana 1 Âdi-
 109. tya chandrâv anilônalaś cha dyaur bhûmir-âpô-hruda-
 110. yan Yamaś cha ahaś cha râtriś cha ubhê cha saṁdhyê dharmâś cha jânati
 narasya urutam 1

Śrî Venkaṭadre

Translation.

LL. 1.2.

Salutation to Śambhu.

LL. 3-14.

Be it well. In the prosperous year 1552 of the Śâlivâhana era, on the 10th lunar day of the bright half of Pushya in the cyclic year Śukla.

The illustrious Virabhadranâyaka, son of Bhadrappanâyaka and grandson of Keḍadi Venkaṭappanâyaka, (possessed of the titles) Eḍava-Murâri, Kôṭe-kôṭahâla, establisher of the pure Vedic Advaita doctrine (Viśnudha-vaidikâ-dvaita-siddhânta-pratishṭâpaka), engaged in devotion to Śiva and gurus: granted a copper-charter as follows to the illustrious Sachchidânandabhâratî of Śringêri, chief of paramahamsa-parivrajakâchâryas, expert in *pada*, *râkya* and *pramâna*, engaged in eight-fold *yôga* including *yama* (control of passions), *niyama* (restraint):—

On the occasion of making over the maṭha near the river Paṭṭagupe built by Manevârte Venkaṇṇa we grant you lands of the village Chaudisetti Koppa in Paṭṭaguppestme of the revenue value of 16 varahas and 8 haṇas (as detailed below) which had been formerly bestowed for offering worship to the gods in the maṭha and for food offerings and illuminations by Venkaṭappa-Nâyaka-ayya on the 9th lunar day of the dark half of Pushya in the year Vibhava. The revenue income from the lands and gardens belonging to Brâhmaṇavâḍa (Brahman settlement or quarter) was $9\frac{1}{2}$ gadyânas (kuṭa, original rent). This sum with the addition of a moiety (*arevdâsi*) amounts to 14 gadyâpas and $2\frac{1}{2}$ haṇas. Out of this, deducting 2 gadyâpas and $2\frac{1}{2}$ haṇas for the loss on account of *Śraya* (depreciation) there

remains a balance of 12 gadyāṇas. An addition to this sum at the rate of 2 haṇas, 1 hāga and 7 kōsus per gadyāṇa on account of *birddā* (enhancement of rent due to competition), and duty on paddy, and additional expenses connected with paddy in Durga ? (Durgada-bhatta-vechha-birāḍa :) amounts to 2½ gadyāṇas and 3½ haṇas and the total comes to 14½ gadyāṇas and 3½ haṇas. Add to this for increased tax on pepper (menasina-chadita) a sum of 2½ haṇas and the total amounts to 15 gadyāṇas and 1 haṇa. This revenue has been granted to you on the said date. So also have been granted to you on the said date a plot of land near the Matt on the river bank in Gorugadde village belonging to the Śūdra-vāda (Śūdra settlement or quarter) of Paṭṭaguppe-sime, and another plot of land known as Bhaṭṭara-kānagadde. For these two fields the original revenue was, one gadyāṇa and four haṇas. Out of this deducting ½ gadyāṇa for loss due to the river floods, the balance is ½ gadyāṇa and four haṇas. To this add a moiety and it amounts to 1 gadyāṇa and 3½ haṇas. This together with an increase of 3½ haṇas on account of *birāḍa* comes to 1½ varahas and 2 haṇas. Adding to this the previous sum of 15 gadyāṇas and 1 haṇa the result is a total of 16 gadyāṇas and 8 haṇas.

In addition to the full rights of possession over the lands bringing the annual revenue of 16 varahas and 8 haṇas you will also enjoy for the charities of the Matt the local customs duties (sthala-sunka) on the arecanut and pepper grown in the gardens of the village Chaudisettikoppa. You will also take up lands which have been assigned for making up losses (*nashṭake nilisida bhūmi*) and grow plantain and cocoanuts thereon and use their future income gained for service of worship and other expenses of the Matt.

Further, on the above date are also granted (to you) for maintaining a chhatram for feeding Brahmans daily, lands granted formerly as vṛitti of the annual revenue of 24 varahas in the village Kundanūr and you may enjoy all the rights of possession over the said *vṛitti* lands as an agrahāra and conduct the charities of the chhatram out of the same. (The details of the land granted are as follows):—

Out of the 64 vṛittis of land belonging to the Viśvanāthapur Agrahār, Narasimhabhaṭṭa, son of Hounibhaṭṭa of Kāvalavāḍa following Sāma-sākha had sold ¾ vṛitti of land in the village Kundanūr recorded in the *sāsana* (charter of the agrahāra) to Bhallappa-voder and ¼ vṛitti of land in the same area to Nārasimhabhaṭṭa and thus sold the whole vṛitti of land. As however the vṛitti should not be given away in sale, it was resumed by the Palace (Kejadi king) and later given to Nārasimha-dikshita. Another vṛitti was granted to him in exchange for this vṛitti and (now) no issue is left of the original owners of the vṛitti. Whereupon we granted this vṛitti of the revenue value of 2½ gadyāṇas for conducting the charity of feeding (Brahmans) daily.

Still further whereas formerly in the year Prabhava and the month Pushya and on the 15th lunar day of the bright fortnight on the holy occasion of the lunar

eclipse, Venkaṭappa-nāyaka-ayya made in the name of the god Śiva, the grant of *ettina-mānya* (bullock grant) comprising of the right to load the following commodities, *viz.*, rice, paddy, salt, ragi, pulses and chaff (*būsa*) on five pack-bullocks in any customs-stations either above or below the ghats and sell the articles in the markets at any place free of all taxes, you may enjoy the above right to carry goods free of taxes on bullocks in spiritual succession from the guru to disciple for the use of the charities connected with the Matt.

Thus is the copper śāsana granted. Witnesses to this are—the sun, moon, wind, fire, sky, earth, water, heart, yama, day, night, the two twilights, and Dharma know man's deeds.

Śrī Venkaṭadri.

LL. 69-87.

The following grant was made later:—

On the 2nd lunar day of the dark half of Bhādrapada in the year Pramōda on the occasion of our camping at the Matt on the way to Tirthahalli we made in the name of Śiva, a gift of the following for the *satra* (free feeding), māṭha and temple:—

The village Gorugade in the district of Paṭṭagupe. Its original revenue was $13\frac{1}{2}$ gadyāṇas but now it amounts to 20 gadyāṇas and $2\frac{1}{2}$ haṇas. To this were added the *birāḍa* of 4 gadyāṇas and $2\frac{14}{16}$ haṇas and also the *birāḍa* paid by Jangamas (Lingayat priests) amounting to $3\frac{6}{16}$ haṇas, bringing the total to 24 gadyāṇas and $8\frac{3}{4}$ haṇas. Out of this was to be deducted on account of loss due to floods $8\frac{1}{4}$ haṇas (which was calculated on the original tax of 5 haṇas *kula-gadyāṇa*) and the balance left was 24 gadyāṇas.

Also from the temple lands of the god Kallināṭha, 1 gadyāṇa was to be collected as revenue for wet lands of the sowing capacity of 3 khaṇḍugas and also 16 khaṇḍugas of paddy. Out of this 12 khaṇḍugas were to be deducted for services in the temple and thus was left the balance of 1 gadyāṇa in money and 4 khaṇḍugas of paddy. The value of 4 khaṇḍugas of paddy is $6\frac{10}{16}$ haṇas. An increase to revenue was made in the year Vibhava consisting of $\frac{1}{2}$ gadyāṇa for paddy lands of Bhairava of (the sowing capacity of) $1\frac{1}{2}$ khaṇḍugas and $2\frac{1}{2}$ haṇas for *gaṇḍchāra* (a tax on Lingayat priests?) bringing the total income to 2 gadyāṇas and $4\frac{1}{8}$ haṇas.

Grand total including the above: 26 gadyāṇas and $4\frac{1}{8}$ haṇas. Out of this former deductions (*uttāra*) come to 1 gadyāṇa and 7 haṇas, leaving a balance of 24 gadyāṇas and $7\frac{1}{8}$ haṇas. To this must be added (1) 4 gadyāṇas and $6\frac{1}{8}$ haṇas on account of Hānambi-sinne (land) in Mundiganakoppa (which originally brought a rental of $2\frac{1}{2}$ gadyāṇas) (2) $9\frac{1}{2}$ haṇas, being the revenue of the backyard of the house of the sénabōva in Mayigondanakoppa: whose original rental value was

$\frac{1}{2}$ gadyâna; (3) and $1\frac{1}{2}$ gadyânas being the tax collected at the fair (sante-pasige) at Sankûr. The total amounts to 31 gadyânas (varahas), $7\frac{1}{2}$ hañas.

LL. 88-110.

We have granted the above lands of the revenue value of 31 gadyânas and $7\frac{1}{2}$ hañas in the name of Śiva (for the charities of the Matt). Their income is to be utilized for the following items of expenditure: (1) 8 gadyânas being the price of 48 khaṇḍugas of paddy at the rate of 1 gadyâna per 6 khaṇḍugas. Out of this 45 khaṇḍugas of paddy produce 18 khaṇḍugas of rice ($2\frac{1}{2}$ khaṇḍugas of paddy being taken as yielding 1 khaṇḍuga of rice) and this rice would be expended for one year at $1\frac{1}{2}$ khaṇḍugas per month or 1 koṭaga per day for food offerings to god Venkaṭeśvara, two times every day, and the remaining 3 khaṇḍugas of paddy are to be spent for special food offerings in the solar month of Dhanus (2) 6 hañas (annually) for green-gram for making soup (*tovve*), (3) 6 hañas for ghee for being sprinkled on boiled rice (anna-śuddhi), (4) 3 gadyânas for offering one perpetual lamp, (5) 3 hañas for daily offering betel-leaves, (6) 2 hañas for cotton (for making wicks) and incense, (7) 3 hañas for sandal-paste, (8) $2\frac{1}{2}$ hañas for providing napkins (anga-vastra), (9) $2\frac{1}{2}$ hañas for oil-bath on Saturday, (10) $\frac{1}{2}$ gadyâna for expenses on five parva days every month (being the new moon day, full moon day, sankramana day, 8th and 14th lunar days of the dark half of every lunar month), (11) 1 gadyâna for special services in the month Kārtika, (12) 1 gadyâna for services in the Vasanta season, (13) 3 hañas for services on the Gôkulâśhtami day, (14) 3 hañas for services on Utthâna-dvâdaśi day, (15) 2 hañas for naimittika (occasional expenses). Total 16 gadyânas and 8 hañas for offerings to god (Venkaṭeśvara). One gadyâna and 2 hañas were to be paid as wages for the sweeper. Total including this 18 gadyânas. For satra or free feeding were to be expended 36 gadyânas for a year at the rate of 3 gadyânas every month being the price of 18 khaṇḍugas of paddy (at 6 khaṇḍugas per gadyâna) for each for feeding 12 men at 1 koṭaga daily. For expenses in connection with special feeding 1 gadyâna and $7\frac{1}{2}$ hañas were to be spent. Total expenditure for feeding: 37 gadyânas and $7\frac{1}{2}$ hañas. Out of this deducting the previous grant of 24 gadyânas, the expenditure from the present grant amounts to 13 gadyânas and $7\frac{1}{2}$ hañas. Total fresh grant for temple services and feeding: 31 gadyânas and $7\frac{1}{2}$ hañas.

You will enjoy all the rights of possession over the said lands bringing an annual revenue of 31 varahas and $7\frac{1}{2}$ hañas in accordance with old usage and defray out of the income the expenses in connection with the temple and satra charities.

Thus is the copper śasâna granted.

The sun, moon know man's actions.

Śrî Venkaṭâdri.

Note.

This record has been noticed in P. 65 of M. A. R. 1916. It registers two grants by Virabhadra Nayaka, chief of Kejadi (1629-1645), son of Bhadrappa Nayaka to Sachchidanandabhārati, pontiff of the Śringēri Matt (C. 1622-1663). The first was made on the 10th lunar day of the bright half of Pushya in the year Sukla, S' 1552 (equivalent to 15th December 1629) on the occasion of making over a maṭha near the river in the village Paṭṭaguppe (in Nagar Taluk, Shimoga District). By this, the Śringēri guru was granted in addition to the revenue income of 16 varahas and 8 haṇas from the lands of the village Chaudisettikoppa which had been formerly granted on Vibhava Pushya ba 9, equivalent to 7th January 1629 by Venkaṭappa Nayaka, grandfather of the donor, extra income from duties on pepper and areca grown in the gardens of the said village and also the right to convert certain waste lands into plantain and cocoanut gardens and thereby derive further income. This was to be used for the expenses of the matt. The donee was also given a *vritti* of land in the village Kundanūr belonging to the Viśvanāthapura Agrahāra, of the annual revenue value of 24 varahas for maintaining a free feeding-house at the matt. The donor also confirmed the permit granted previously by his grandfather Venkaṭappa Nayaka (on the occasion of a lunar eclipse in the month Pushya of the cyclic year Prabhava corresponding to 10th January 1628) for 5 bullocks of the Śringēri Matt to pass in the territories of the Kejadi chief free from tolls, laden with the articles: rice, paddy, salt, rāgi, *vidaḷa* (pulses), and *busa* (chaff of wheat?) and to sell the articles in any market.

The second grant by the same donor was made later on Pramōda sañ Bhādrapada ba 2 corresponding to 13th September 1630 on the occasion of a halt he made at the above Maṭha at Paṭṭaguppe on his way to Tīrthahalli. It consisted of the gift of lands of the village Gorugadde in Paṭṭaguppe of the annual revenue of 31 varahas and 7½ haṇas to provide for the worship in the temple of the god Venkaṭēśvara in the said maṭha and also for the maintenance at the maṭha of a *satra* or feeding-house to feed 12 people daily. The details of the allotment of expenses for the various items in connection with temple services and feeding are interesting. Special services were conducted on Gōkulashṭami (Kṛishṇa's birthday), Utthānadvādaśi (the 12th day of the month of Kārtika on which God Vishṇu is said to awake from his four months' sleep) and the whole lunar month of Kārtika and spring and the solar month of Dhanus. One khaṇḍuga of rice is given as the equivalent of 2½ Khaṇḍugas of paddy and 6 khaṇḍugas of paddy are taken as worth 1 varaha and kolaga as equivalent to 5 srs.

At the close of both grants the signature of the donor is given as Sri Venkaṭādri in lls. 69 and 110.

The record is an instance of the devotion and solicitude shown by the Keladi Chiefs, though they were Lingayats, to the Šringēri Matt, the stronghold of the Smārta sect of Brahmans.

29

Sūrapura grant of the Vijayanagar King Šrirangarāya II dated S 1582 in the possession of the Matt at Šringēri.

1 Plate : Telugu language and characters.

Size $9\frac{1}{4}'' \times 6\frac{1}{2}''$

శ్రీగోరి మతదళ్లరువ 7నెయ తామ్రభానన.

(ఱ పురీ)

ప్రమాణ $9\frac{1}{4}'' \times 6\frac{1}{2}''$

శ్రీ రా

శ్రీరామా

కైలాస్కర

1. వరేల్ఫరావరాకేస్య దంబ్యాదండ్రస్యభాషువః । హేమా
2. దృకులకాయుత్ర ధాత్రుభ్రత్రయించహో । నమస్తుంగశిరంక్షుం
3. బీ ఉండ్రుజుమరత్సారహే । క్రుణేశ్వరుసారంథ మహలస్తుంబు
4. య తంథహే । స్తుస్తుం ఎజయాధ్యుదయ తాలవాహనేశవహసం
5. బ్యులు గజుల ష్టుమామసంప్తుష్టుర కాత్రుశతు గజులు శ్రీమ
6. త్రుపుషంన పరివ్యాజకాశార్యుష్ట్రు పదువాశ్చప్రమాణపారా
7. వారపారిణిపారాగ స్తుతంత్రస్తతంక్షులయిన శ్రీమాముఖు
8. వాయసంక్షుస్తనాధ్యాత్మ స్తుతిసముస్తోప నిష్టుంశ్ముయమా
9. స్తు [మ] త్స్తుదానంద్య మకాయేశ్వరింపు ద్వేశ్వాద పద్మారథ
10. కశుయిన శ్రీ కృష్ణసంధ్యుస్తుములవారి దివ్యశ్రీపూదపద్మంయై
11. లకు । శ్రీమద్వాకాధిరాష పరమేశ్వర శ్రీఏరిప్రతాప శ్రీఏరి
12. శ్రీఏరి శ్రీరంగరాయదేవ మకాయిలయ్యువారు । వేరాపురం
13. స్తుచమంద్య రత్నసంక్షుస్తనారయణుర్మై ప్రద్రుతినామ్రాజ్ఞమేలుకు
14. నుండ్రై । అక్కుయగేశ్వరు అపస్తుంబనశిత్ర యిచుత్యాపాధ్యా
15. యులయిన । అశ్విషరామురాజురంగపరాజయ్యువారి పూత్ర
16. లయిన గేశ్వాలరాజయ్యువారి పుత్రులయిన । శ్రీమద్వాకాధిరా
17. జ రాజుపరమేత్యుర శ్రీఏరిప్రతాప శ్రీఏరి శ్రీరంగరాయదేవ
18. మకాయాయిలయ్యువారు సద్గునయిధయు ధక్కురా సాప్తాంగుదం
19. దంష్ట్యు సమష్టింష్ట్యున ధింధాన గ్రావుప్యుర్మైతాసనయు । జలాసమా
20. సమురాధురము అనేగ్యామము । గేశ్వారస్తుమిప్రజలకః । యై
21. తథాధిపుంణ్యకూల మంద్యు । సకిరణైశ్వరుదక్షానధారా
22. పుష్టుకంయ్యగా । శ్రీచెంకుషేత్యుర కృతిగా శ్రీతంనశేత్రవర్షుమి స్తు
23. దిన శ్రీకరణ శ్రీవాయికంగా । శ్రీకృష్ణప్రమిణంగా సమష్టి
24. ఉష్టున ధుంధానాగ్యామధర్మకూస్తే

25. నథినక్కేపజలపావాన అస్తీణ ఆగామిసద్గుసాధ్యంబ్యులనే ఆ
26. శ్వామీగాకేభ స్వామ్యంబ్యులుంన్ను । ధానాధిషిషమయ ఏక్యానకు

(ఉపగేయ కింధాగె)

27. యోగ్యము: అపునిష్టుగాను । మీ తిష్ఠుప్రతిష్ఠుపారం
28. పర్యయంగాను । ఆ చెందుకుస్తుంటు గా సుఖాన అనథిం
29. తేరీది । శ్రీమత్తరమహంస పరివ్రాజకాచార్యపర్య పదపాక్షప్ర
30. మాభవారావార పారిణ పారంగత సర్వతంత్ర స్వతంత్రుల
31. యున శ్రీమన్ ముఖువాయి సింక్షుసనాధ్యాః స్వస్తిసమస్తోఽప
32. నిష్టంసుంటుయుమాన । శ్రీ [ప్ర] శ్వాసిధానంద్య మకాయోగింధ్య రిష్య
33. శ్రీవాదపద్మార్థాదుకుర్చైన । శ్రీకృష్ణపంచ్య స్వామ్యువారి దిష్టేరీ
34. వాదపద్మంబ్యులకు । అక్షేయగోత్తు అపస్తుంయ సుత్తు యీచు
35. శ్వాసాధ్యాయుల్చైన । అప్రాపి రామురాణు రంగసరాజయువా
36. రిష్యులున్న గోవాళరాజయువారి పుత్రులున్న ఆయిన । శ్రీ
37. మద్వాదాధిరాజ రాజసరచేశ్వర శ్రీవీరప్రతాప శ్రీవీర శ్రీరం
38. గోయి దేవమకారాయిలయ్యువారు సమాప్తియన గౌ
39. మధ్యర్థాశాసనము ॥ శ్రీమత్తరమహంస పరివ్రాజకాచార్య
40. పర్య పదపాక్ష ప్రమాణ పారావారా పారిణ పారంగత
41. సర్వతంత్ర స్వతంత్రుల్చైన । శ్రీమన్ ముఖువాయి సింక్షుసనా
42. ధ్యాత స్వస్తి సమస్తోఽపసిష్టుం సుర్యమాన । శ్రీకృష్ణధానంద్య
43. మకాయోగింధ్య దిష్టేర్పాద పద్మార్థాదుకుర్చైన । శ్రీకృష్ణాన
44. ఒడ్య స్వామ్యులపారి దిష్టేర్పాద పద్మంబ్యులకు । అక్షేయ
45. గోత్తు అపస్తుంయ సుత్తు యీచుశ్వాసాధ్యాయుల్చైన । అప్రా
46. ః రామరాణు రంగసరాజయువారి పొత్తులున్న । గోవాళ
47. రాజయువారి పుత్రులున్న ఆయిన । శ్రీమద్వాజాధిరాజరాజ
48. పరచేశ్వర శ్రీవీరప్రతాప శ్రీవీర శ్రీరంగాయి దేవమకారాయ
49. లయ్యవారు । సమాప్తింష్టిన గ్రామధ్యర్థాశాసనము ॥ దానబాలసయే
50. మిష్టే దానాధీయేనువాలనం । దానాశ్వర్గమవాశ్వర్గీతి । బాలనా
51. దయ్యతంసదం । యేక్షేషఫ్హినీరోలేకే । సర్వేభా మేవధిష్ఠుజాం । నథో
52. జ్ఞానసరగ్రాంష్ట షప్రదక్తామసుంద్యరా ॥ శ్రీరామ

Transliteration.

Srī Rā

Srīrāma.

1. Harēr līlā-Varāhasya damshṭhṛī-danḍas sa pātuvaḥ ! Hēmā-
2. dri-kalaśa yatra dhātri chhatra-śriyam dadhau ! namastunga-śiramś-chum-
3. bi -chandra-chāmara-chāravē ! trailōkya-nagarā-rāmbha-mūla-stambā-
4. ya Śambhavē ! svasti śrī vijaya-bhyu-daya Śālivāhana śaka varsham-
5. bbulu 1582 Plava-nāma-samvvatsara Kārttika ētu 15 lu śrima-
6. t-parainahamsa-parivrājakā-chārya-varya pada-vākyā-pramāṇa-pārā-

7. vâra-pârîna-pâranga sarva-tantra-svatantru-layina śriman Muļu-
8. vâyi-simhvâsanâ-dhyâsi svasti samastôpa-nishat-semstûyamâ-
9. na śri[ma]t Śachchidânandda-mahâ-yôgîndra-divya-śri-pâda-padmâ-
10. râdha-
11. kulayina Śri-Krishnânamdda-svâmula-vâri divya-śripâda-padmañbbu-
12. laku ! śrimad râjâdhîrâja râjaparamêsvara śri vîra pratâpa śrivîra
13. śrivîra Śrirangarâya-dêva-maharâya-layyavâru ! Vêlapuri-
14. sthalamamddu ratna-simhvâsanâ-rûdulai prithvi-samrâjyam êlu-chu-
15. nuñiddi ! Âtréya-gôtra Āpastamba-sûtra Yagus-śâkhâ-dhyâ-
16. yulayina ! Arviṭi Râmarâju Rangapa-râjayyavâri pautri-
17. layina Gôpâla-râjâyyavâri putri-layina ! śrimad râjâdhîrâ-
18. ja râja-paramêsvara śri-virapratâpa śri-vîra Śrirangarâya-dêva-
19. mahârâyalayyavâru sadvinaya-bhaya-bhaktulâ sashthâm [gam] dam-
20. ñam betti samarppimchchina bhûdhâna grâma-dharma-śâsanamu !
21. Jalagaramâ-
22. ni Sûrâpuramu ane grâmamu ! Gôpâla-svâmi-pûjaku ! yî
23. tathâ-tithi-puṇya-kâlamanamddu ! sahiranyô-daka-dâna-dhârâ-
24. pûrvakambugâ ! śri Venkkaṭêsvara-prîtigâ śri-Cheṇakeśava-svami-
25. sannî-
26. dhini trikaraṇa-trivâchakamgâ ! śri-krishnârpaṇamgâ samarppi-
27. mchchina bhû-dhâna-grâma dharma-śâsanamu ! yî grâmânaku chelle
28. nidhi-nikshépa jala-pâshâna-akshiṇa-âgâmi-siddha-sâdhyambbulane à-
29. shtha-bhôga-têja-svâmyam-bbulumnnu ! dhânâdhi-vinimaya-vikrayânaku

(Back side of the plate).

30. mâna-pârâvâra-pârîna-pâramgata sarva-tantra-svatantrula-
31. yina śriman Muļuvâyi-simhvâsanâ-dhyâsi svasti samastôpa-
32. nishat-samstûyamâna ! śri[ma]t Sachchidâ-nandda-mahâ-yôgîndra-divya-
33. śri-pâda-padmâ-râdakulaina ! śri-Krishnânamdda-svâmula-vâri divya-śri-
34. padâ-padmañbbulaku ! Âtréya-gôtra-Āpastamba-sûtra Yeju-
35. s-śâkhâ-dhyâyulaina ! Arviṭi Râmarâju-Rangapa-râjayyavâ-
36. ri pautrilunnu Gôpâlarâjaya-vâri-putrulunnu ayina ! śri-
37. mad râjâdhîrâja râja-paramêsvara śri-vîra-pratâpa śrivîra Śriram
38. garâya-dêva-mahârâyalayyavâru samarppimchchina grâ-
39. ma-dharma-śâsanamu ! śrimat paramahamsa-parivrâjakâ-chârya-
40. varya pada-vâkyâ-pramâṇa pârâvâra-pârîna-pârangata
41. sarva-tantra-svatantru laina ! śriman Muļuvâyi-simhvâsanâ-

42. dhyāsi svasti samastōpanishat-sam-stūyamāna । śrī[ma]t Sachchi-
dānandda-
43. mahā-yōgindra-divya-śrī-pāda-padmā-rādakulaina । Śrī-Kṛishṇāna-
44. mddā-svāmulavāri divya-śrī-pāda-padmaṁbulaku Ātrēya-
45. gōtra Āpastambā-sūtra Yejuṣākha-dhyāyulaina Ārvī-
46. tī Rāma-rāju Rangapa-rājayya-vāri pautrīlunnu । Gopāla-
47. rājayya-vāri-putrīlunnu ayina । śrimad rājādhirāja "rāja-
48. paramēśvara śrī vira-pratāpa śrī-vira-Śrīrangarāya-dēva-mahārāya-
49. layyavāru । samarppimchchina grāma-dharma-śāsanamu । dāna-pālanayōr
50. madhyē dānā chhreyōnu-pālanam । dānat chhargam avāpnōti ।
pālanā-
51. d achyutam padam । yēkaiva bhagini lōkē sarvēshām eva bhūbhujām
na bhō-
52. jyā na kara-grāmhya vipra-dattā vasunddhara । Śrī-Rāma

Translation.

LL. (1-4).

Salutation to Varāha and Sāmbhu. May the bar-like tusk of the sportive Boar form of Hari, resting on which the Earth with Meru as the pinnacle, bore the charm of a parasol, protect us.

LL. (5-21).

Be it well. On the 15th lunar day of Kārtika in the year Plava, 1582 of Śālivāhana era, the illustrious *parama-hamsa*, *parivrājaka-chāryavārya* (chief of ascetic teachers), crosser of the ocean of pada, vākyā and pramāṇa, master of all *tantras* (*sarva-tantra-svatantrulu*), occupant of the throne of Muļuvāyi :—

Be it well. To the sacred lotus feet of Kṛishṇānandasvāmi, worshipper of the (holy) lotus feet of Sachchidānanda-mahāyōgindra, praised by all the Upanishads. While the illustrious king over kings, paramount sovereign, the valiant Vira Śrīrangarāyadeva-mahārāya was ruling the whole earth seated on the jewelled throne in Vēlāpuri.

The king of kings, lord paramount, mighty warrior, Vira-Śrīrangarāya-dēva-mahārāyalayyavāru son of Gopalarājāyyavāru and grandson of Āraviṭi Rāmarāju Rangaparājāyyavāru of Ātrēyagōtra, Āpastambasūtra and Yajuś-sākhā, presented the eight-fold salutation with great respect, fear and devotion and granted a *dharma-śāsana* (charter) containing the gift of the lands of a village :—

For the worship of the god Gopālasvāmi the village named Jalagaramāni Sūrapura, have we presented on the said date and the holy occasion, with pouring of water on gold, in order that the god Venkaṭeśvara may be pleased, in the presence of the god Chenna-Kēśava, with the three karapas (mind, speech, and body) and

the three vâchakas (repeating thrice) and dedicated to Śrī Kṛiṣṇa, the charter of the gift of the lands of a village has been granted.

You may enjoy in peace for as long as the moon and sun endure, in succession from preceptor to disciple the eight powers of enjoyment and possession of this village *viz.*, treasure on the surface and underground, water springs, mineral wealth, imperishables, future rights, present rights and possibilities, with the right also to gift, mortgage, exchange or sell the village.

LL. (29-39).

(Thus) has been granted the charter of the gift of a village to the holy lotus feet of Krishnânanda-yôgîndra, disciple of the illustrious Sachchidânanda-mahâyôgîndra, praised by all the Upanishads, seated on the throne of Muļuvây, adept in all sciences (sarva-tantra-svatantra) crosser of the ocean of pada, vâkya and pramâṇa, chief of preceptors and an ascetic of the order of *paramahamsas* by the valiant Śrirangarâya-dêva-mahârâya, king of kings, paramount lord, who was the son of Gopâlarâjaya and grandson of Āravîti Râmarâja Rangaparâjaya of Ātrêyagôtra, Āpastamba-sûtra and Yajuś-sâkha.

LL. (39-49).

(Repetition of the gift in LL. 29-39)

LL. (49-52).

Between making a gift and protecting a gift (already made), protecting is more meritorious than making a gift. By making a gift one goes to heaven and by maintaining a gift one attains a region from which there is no fall. To all kings there is one sister in the world ; that is the land given away to Brahmans which can neither be enjoyed nor touched by hand (taxed).

Śrî Râma.

Note.

This record is in Telugu characters and language. It is dated S' 1582 Plava sam. Kârtika šu 15 corresponding to 27th October 1661 A.D. and records the gift with the usual rights of the village Sûrâpura called Jalagaramâni Sûrâpura to the ascetic Krishnânandasvâmi, disciple of Sachchidânanda, head of the matt (spiritual throne) at Muļuvây by the Vijayanagar king Śrirangarâya, son of Gopâlarâja and grandson of Āravîti Râmarâja Rangaparâja for the worship of god Gopâlasvâmi (the chief deity worshipped in the matt). Two verses in Sanskrit in praise of Varâha and Šambhu which are usually found in the beginning of many śâsanâs are also found in this record (LL. 1-4) and the usual imprecatory verses are also found at the end of the grant. The signature Râma concludes the grant. The grant is said to be made by the king when ruling from the throne at Vêlâpuri (Bélûr) in the presence of god Chennakêśava (the chief deity worshipped at Bélûr)

as an act of devotion to god Venkaṭeṣa. The name, pedigree and titles of both the donor and donee are repeated a number of times (ll. 6-13 and 29-39, 39-49, etc.) in the grant.

The village granted *viz.*, Sûrâpura is situated about two miles to the north of Bélûr, and now belongs to the Śringéri Matt. The donor was king Ranga VI who was the adopted son of Gôpâlarâja, and grandson of Ranga V who was the son to Venkaṭâdri, a brother of Râmarâya slain at the battle of Taṭikôte. In 1644 Ranga VI's (Śrirangarâya's) capitals Chandragiri and Changalpet were taken by the forces of Golkonda and he fled to the protection of Śivappa Nayak of Bednûr, who installed him at Bélûr and the neighbouring parts. The inscriptions of this king of Vijayanagar continue to 1664. He seems to have issued several grants from his camp at Bélûr. His grant to the Muļuvây Matt is also found in another record at the village Rannagaṭṭa, about six miles to the south of Bélûr registering the gift of the village in 1661 (See M.A.R. 1926, P. 40).

The donee Kṛishnânanda, disciple of Sachchidânanda was the head of the Muļuvây matt (throne). Muļuvây is the name of a town in the Kolar District called usually Muļbâgal and also of a village in Tirthahalli Taluk, Shimoga District. The svâmis of this matt claim spiritual descent from Padmapâdâcharya, the immediate disciple of Śankarâchârya and appointed as the head of the matt at Dvâraka in Gujerat by Śankarâchârya himself. According to tradition Agnimûrdha-Krishnânandasvâmi, a successor of Padmapâdâcharya came to the south and settled at Muļbâgal in Kôlár District. Later the headquarters of the Matt were transferred to the village Muļbâgal in Tirthahalli Taluk where the present guru of the matt resides. The chief object of worship in the Matt at Muļbâgal is the god Gôpâla or Gôpalakrishna, a metallic image of which is worshipped by the guru and also a shrine of the god is set up in the matt. The gurus of this matt claim to follow the Bhâgavata-sampradâya sect founded by Vishṇusvâmi and differ from the ordinary Smârtas in paying more attention to the worship of Vishṇu and in the rules of the observance of the Ékâdaśi fast. In other respects, they agree with each other. In the list of the svâmis of the matt, there is a Kṛishnânanda, disciple of Sachchidânanda who was a disciple of Agnimûrdha Krishnânanda who founded the matt at Muļbâgal in the Kolar District.

We may also note here that in Talkâd, a village in T.-Narsipur Taluk, Mysore District, there is also a mutt of Bhâgavatasampradâya claiming to be founded by Agnimûrdha Krishnânandasvâmi (See M.A.R. 1918, P. 38).

It is interesting to know how the copper-plate grant recording endowment to the Muļvây (Mulbâgal) matt came into the possession of the Śringéri Matt. It is said in Śringéri that the village Sûrâpura was sold by the Muļbâgal Matt at some time to the Śringéri Matt and hence the presence of the grant in the latter Matt, which also enjoys the said village granted.

Chandrasēkharpura grant of the Kejadi king Sōmasēkhara Nayaka dated 81652 in the possession of the Matt at Śringēri.

5 Plates : Kannada language and characters.

Size 13" × 8½"

ತ್ಯಂಗೇರಿ ಮತದಲ್ಲಿರುವ ಸೆಯ ತಾಮ್ರತಾಸನ (ಅ ಹಳಗೆಗಳು.)

ಪ್ರಮಾಣ 1' 1" × 8½"

I A.

1. ನಮಸ್ತಂಗಿರತ್ವಂಬಿ ಚಂದ್ರಜಾಮರ ಶಾರ
2. ವೆ ಶ್ರೀರೇಖ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ತಂಭ
3. ವೆ ಸ್ತು ಶ್ರೀ ಜಯಾಧ್ಯಾದಯ ಶಾಲವಾಹನಶಕ ವ
4. ರುಷ ಇಂಖನೆಯ ಸೌಂಮ್ಯ ಸಂಪತ್ತರದ ಶ್ರಾವಣತುಧ
5. ಗಳಿಲು ಶ್ರೀ ಮದ್ದಿಡವ ಮುರಾರಿ ಕೋಟಿ ಕೋರಾಷರ
6. ವಿಶಾಧ ವೃದಿಕಾಂತ್ಯತಿಥಾಂತ ಪ್ರತಿಭಾವ ಶಿವಗುರು
7. ಧತ್ತಾರಾಯಣರಾದ ಕೆಳದಿ ಸದಾಶವರಾನುನಾ
8. ಯಕರ ವೈಂಶೋಧ್ಯವರಾದ ಶಿವಪ್ರಾಯಕರ ಪ್ರಪಾ
9. ಶ್ರುರು ಸೋಮೈಭಿರ ನಾಯಕರ ಧರ್ಮಪತ್ರಿಯರಾದ ಚೆಂ
10. ಸಂಮಾಳಿಯವರ ವೈತ್ರುರು ಬಸವಸ್ಯ ನಾಯಕರ ಪ್ರತ್ಯರು
11. ಸೋಮೈಭಿರ ನಾಯಕರು ಧಾರದಾಷಿ ಗೇಳತ್ವದ ಅಳ್ವಿರು
12. ಯನ ಸೂತ್ರದ ರುಕ್ಖಾಬೀಯ ಲಕ್ಷಣ ಕೋನಣಿನ ಪ್ರವಾತ್ರ
13. ವೆಂಕಂಣ ಪಾತ್ರ, ವೆಂಕಚ್ಯಾಯನ ಪ್ರತ್ಯ, ಚೆಂನಣಿಗೆ ಬರಸಿಕೊ
14. ಕ್ಷಮಿದಾನ ಧರ್ಮಶಾಸನದ ಕ್ರಮವೆಂತ್ಯಂದರೆ ಶೈಥರಾಜ
15. ಪುರದ ನದೀ ಅಭಿಯಲು ಮುತ್ತಿರ ಸೀಮೆ ಪರಿಘಾಲ ಮು
16. ರೀಯಾಳ ಮತದ ಗ್ರಾಮದಲು ತಂನ ತಂದೆ ವೆಂಕಚ್ಯಾಯನು
17. ದೇವಸ್ಥಾನವ ಕಟ್ಟಿರ ಪ್ರತಿಷ್ಠಿತಾದಿ ಅವಮಾಕ್ರೀತ್ಯರ ದೇ
18. ಪರು ಬಿಂದು ಮಾಧವ ದೇವರ ದೇವತಾವಚ್ಯ ಯೇ ದೇವಸ್ಥಾನದ
19. ಸಮೀವದಲು ಮಾಡಿದ ಚಂದ್ರೈಭಿರಪುರದ ಅಗ್ರಹಾರಕ್ಕು
20. ಸಹಾ ಲಾತ್ತಾರವ ಕೊಟ್ಟ ಸಾಕ್ಷಾತ್ಗೇ ಶಾಸನವ ಬರಹ ಕೊಡ
21. ದೇಕೆಂದು ಸೀನು ಹೇಳಿಕೊಳ್ಳಿದಾನೆಂದು ಸಿವಾಂಶುಯ ಮಾ
22. ಮನಮು ಹೇಳಿದರಿಂದ ಬರಸಿಕೊಟ್ಟುದು ಯೇ ಅಗ್ರಹಾರ
23. ದೇವಸ್ಥಾನಕೆ ಲಾತ್ತಾರ ಕೊಟ್ಟ ಸಾಕ್ಷಾತ್ ಮುತ್ತಿರ ಸೀಮೆಯಂ
24. ದ ಹರಿಷಾಲ ಮರೀಯಾಳ ಮತದಿಂದ ಶೈಥರಾಜಪುರದ ಸಾಕ್ಷಾತ್
25. ಮಗಳು ತ್ತಂಮ ಲಾತ್ತಾರದಿಂದ ಕೊಟ್ಟಿದ ಬಗೇಲು ಕಾಣಿಕ

I B.

26. ಗಳಿನಕ್ಕೆಗೆದುಕೊಂಡು ಲಾತ್ತಾರ ಕೊಟ್ಟಿದು ಕೊಳ್ಳಿಮರ 800
27. ಕೆ ಸಿದಾಯಗ ಇ ಪಾತ್ರಕು ಬರಸಂಪತ್ತರದಲು ಹಣ್ಣಿಗೆಯಂದ
28. ಲಾತ್ತಾರ ಕೊಳ್ಳಿಮರ ಸಾಬಿರ ಇ ವಂದರೆ ಅದಿಕೆ ಲಕ್ಷ ಇಕೆ ಗೆಗಂ
29. ಮೇಲುವಳ ಗ ಇ ಲಾಭಯಂಗ ಇ ಲಾಭಯಂ ರೇಖೆ ಗೆಗಂ

30. ಕುರುವಳಿ ಗ್ರಾಮದಿಂದ ತಂತ್ರದೇವರ ಸ್ವಾಸ್ಥ್ಯಯಂದ ಗದೆಬೀಜವಾಗಿ
31. ಈ ಧತ್ತವ ಅಳಕೆಗೆ ಶಾಂತಿ ಬಿರಾಡದಿಂದ ರಷಿ||೨೦ ಖರ ಸಂಪನ್ಮೂಲ
32. ರದಲು ಹೆಚ್ಚಿದ್ದ ಗಾಗಿಂ ಅಂತು ಗಳಿ||೨೦ ಉತ್ತಾರ ಯೇ
33. ತಂತ್ರ ದೇವರಿಗೆ ಧತ್ತ ಖಂತಾಕೆ ಗ್ರಾ||೨೦ ಸುಳಿದು ತುಫಳ
34. ರಾಡ ಹೆಚ್ಚಿಗೆಯಂದ ಸಹಾ ಮುಖುವಾಗಿಲಾಂತ್ರಾಮಿಗ
35. ಇಗೆ ಉತ್ತಾರವಾಗಿದೆ ಬಗ್ಗೆ ಬದಲು ಉತ್ತಾರ ಕೊಟ್ಟು ಯೇ
36. ಸ್ವಾಸ್ಥ್ಯಯಂದ ಉತ್ತಾರ ಇ ತ್ರಿಧರಾಜಪುರದ ನದೀ ಆ
37. ಥಯಲು ಸದವ ಸತ್ತ್ವಕೆ ಉತ್ತಾರವಾದ ಸ್ವಾಸ್ಥ್ಯ ಬಗ್ಗೆ ಬದ
38. ಯ ಸ್ವಾಸ್ಥ್ಯ ಉತ್ತಾರ ಕೊಟ್ಟು ಯೇ ಸತ್ತನಾಸ್ಥ್ಯಯಂದ ಲಾ
39. ತಾರ ಕೊಟ್ಟುದು ಗ್ರಾ||೨೦ ಕ್ರಿಧರಾಜಪುರದ ಸ್ವಾಮಿಗಳಿ
40. ಮುಖಾಂತ್ರ ಬಾಬ ಮೇಲು ವಾಾ ಸಿಸ್ತಿಗೆ ಕುಡಿಬಾಬ
41. ಸಿಸ್ತಿಸಿಂದ ರಷಿ||೨೦ ಉಭಯಂ ಬೀಜ ಬಂ ಟಾ||೨೦ ಗ್ರಾ||೨೦
42. ಸಂಪನ್ಮೂಲದಲ್ಲಿ ಹೆಚ್ಚಿದ್ದ ರಾ||೨೦ ಉಭಯಂ ಗ್ರಾ||೨೦
43. ಉಭಯಂಗೆ ಗ್ರಾ||೨೦ ಶೇಲಕ ಸಂಪನ್ಮೂಲದಲ್ಲಿ ಹೆಚ್ಚಿದ್ದು ದಾ
44. ಸ್ವೇಷದಿಂದ ರಾ||೨೦ ಉಭಯಂ ಗ್ರಾ||೨೦ ಗೆ ವಿವರ ಕ್ರಯ ಗ್ರಿ
45. ನು ಕೆಗೆದುಕೊಂಡು ಉತ್ತಾರ ಗ್ರಿ||೨೦ ಶಿವಾಹಿತವಾಗಿ ಉತ್ತಾರ
46. ಹೆಚ್ಚಿಗೆಯಂದ ರಾ||೨೦ ಉಭಯಂ ಗ್ರಿ||೨೦||೨೦ ಕ್ರಿಧರಾಜ
47. ಪುರದ ಸ್ವಾಮಿಗಳು ತಪ್ಪಾಗೆ ಕುರುವಳಿ ಗ್ರಾಮದಿಂದ ಉತ್ತಾರ ವಾ
48. ದ ಧೂಲಿ ವರ್ಷಗಳ ಪರುಕೆ ಮತ್ತು ಯಂದ ಕೊಟ್ಟಿದ್ದ ಬಗ್ಗೆ ಕಾಣಿಕೆ
49. ಗ್ರಿ||೨೦||೨೦ ನು ಕೆಗೆದುಕೊಂಡು ಉತ್ತಾರ ಕೊಟ್ಟುದು ಬೀಜ ಬಂ ಗಾ||೨೦
50. ಗೆ ಗುಭತ್ತ ಬಂ ಇಳಕೆ ಗ್ರಾ||೨೦ ಬಿರಾಡ ರಷಿ||೨೦ ಉಭಯಂ ಗ್ರಾ||೨೦

II A.

51. ಬುಕರಾಪುರದ ಪುರಾಣಕನು ತಂನ ಉತ್ತಾರದಿಂದ
52. ಕ್ರಯಕ್ಕೆ ಕೊಟ್ಟಿದ್ದ ಬಗ್ಗೆಲು ಕಾಣಿಕಾನ ಕೆಗೆದುಕೊಂ
53. ದು ಉತ್ತಾರ ಕುರುವಳಿ ಗ್ರಾಮದಿಂದ ಹೊಸಬನಗಾದೆ ಬೀ
54. ಜ ಬಂ ಟ ಮಂಡಿಗನಬಯಲು ಬೀಜ ಬಂ ಇ ಉಭಯ
55. ಓ ರೇಬೀಜ ಬಂ ಱಂಕೆ ಬಂ ಇಕೆ ಗ್ರಾ||೨೦ ಲು ಗ್ರಾ||೨೦ ಕೆ
56. ವಿವರ ಯೇ ಪುರಾಣಕನ ಉತ್ತಾರದಿಂದ ಗ ಇ ಯೇ ಧೂಲಿ
57. ಗೆ ಸೇವೆಯಲು ನ್ಯಾಸಿದ ನಷ್ಟಿದಿಂದ ಶಿವಾಹಿತವಾಗಿ ಲಾ
58. ತಾರ ಗ ಱಾ||೨೦ ಉಭಯಂಗೆ ಱಾ||೨೦ ಮುಶೂರ ಹೆ
59. ಗಡೆಯು ತಂನ ಲಾಂಬುಳಿಯಂದ ಕೊಟ್ಟಿದ್ದ ಬಗೆಯಲು
60. ಹರಣಾಲನೆಕರಿಕನ ಗ್ರಾಮದಿಂದ ರೇಬೆ ವ್ಯಾಕುರೇಬೆ ಬೀ
61. ಜ ಬಂ ಇಳಕೆ ಗ್ರಾ||೨೦ ಕ್ರಿಧರಣೆ ಸ್ವಾಮಿಗಳ ಉತ್ತಾರ
62. ದಿಂದ ಕಟ್ಟಿಕೊಂಡ ಸ್ವಾಸ್ಥ್ಯಯಂದ ಬೀಜ ಬಂ ಇಕೆ ಗ್ರಾ||೨೦
63. ಉಭಯಂ ಬಂ ಇರಕೆ ಗ ಱಾ||೨೦ ತ್ರಿಧರಾಜುಶೂರಸ್ವಾಮಿಗಳು
64. ತಂಮ ಉತ್ತಾರದಿಂದ ಯೇ ಧೂಲಿಗೆ ನೌಂಸುಭ್ರಾದ
65. ಬಗೆಯುಂಬ ಬುಕರಾಯಪುರದಿಂದ ಕೊಟ್ಟಿದ್ದಿಗೆಲು ಲಾ
66. ತಾರ ಕೊಟ್ಟುದು ಬೀಜ ಬಂ ಇಕೆ ಗ್ರಾ||೨೦ ಉಭಯಂ ಗ್ರಾ||೨೦
67. ಕಾನ ತೇರಿನ ಸಿಸ್ತಿಸಿಂದ ನೆಕ್ಕುರಿಕನಣಗೆರೆ ಕಾಸಂಥ ಱಾ||೨೦
68. ಪ್ರೇರಿಬಿನ ಕಾಸಿಂದ ರಷಿ ಹಂದಿ ಗುಣೆ ಕಾಸಿಂದ ಱಾ||೨೦

69. ಅಂತ್ಯ ಗಾ||೧ ಯೇ ಕಾನುಂದ ಬಾಕ ಚೇನಪ್ಪನೇರು ಉತ್ತ
70. ಹಂದಿ||೨ ಚೇನಮೇಳ ಸೇರು ಅ||೩ ಗೆಕೆ ರಿ||೪ ಉಫ್ಯಂ ಹೋ||೫
71. ಉಫ್ಯಂ ಗಾ||೬ ಉಫ್ಯಂ ಗರ||೭ ಉಫ್ಯಂ ವರ ಕಾ
72. ಜೀಕೆಗ ಉನು ತೆಗದುಕೊಂಡು ಉತ್ತಾರ ಕೊಟ್ಟು ಹೇ
73. ಗ್ರಿ ಉಂಬುಳಿಯಂದ ಗ ದಾ||೮ ಅರ್ಥ ಮುತ್ತುರ ಸ್ವಾಮಿ
74. ಗಳ ಉತ್ತಾರದಿಂದ ಗ ||೯ ಉಫ್ಯಂ ಗಡಿನಿ||೧೦ ಕ್ರಿಯ
75. ಗ ಉ||೧೧ ನುಕ್ತಿಗ್ರಂಥಕೊಂಡು ಮುಳುವಾಗಿಲ ಸ್ವಾಮಿ

II B.

76. ಗಣಗ ಬದಲು ಉತ್ತಾರ ಕೊಟ್ಟು ಯಾವಂಗೆ ಉತ್ತಾರ
77. ವಾದ ಕಾರ್ಯತ್ವಿಸಿಂದ ಉತ್ತಾರ ರಿ||೧ ಪರಿಗರೆ ಕಾನು
78. ಚೇನಪ್ಪನೇ ಚೇನಮೇಳ ಸ್ವಿನಿಸಿಂದ ಸಕಾ ರಿ||೨ ಉಫ್ಯಂ
79. ಓ ಗಾ||೩ ನಷ್ಟುದಿಂದ ಶಿವಾರ್ಥವಾಗಿ ಬ್ರಿಜ ಬಂ ಅಕೆ ಗಾ||೪
80. ಅಂತ್ಯ ಗರ||೫ ಮುಳುವಾಗಿಲ ಅಗ್ರಹಾರ ಉತ್ತಾರ
81. ದಿಂದ ಪುಟ್ಟೇರ್ಥಿತನ ಕ್ರಿಯ ಕ್ರಿಯಕೆ ತೆಗದು ಕೊ
82. ಒಂದ್ದು ಯಗ್ನಿ ಕಾಣಕೆ ಗ ಇಂನ ತೆಗದು ಕೊಂಡು
83. ಉತ್ತಾರ ಕೊಟ್ಟು ಹುಣಿಸುವಳಿ ಗ್ರಾಮದಿಂದ ಗದೆಂಬಿಜ ಬ
84. ಠಿ||೬ ಗ ಇ ಅಂತ್ಯ ಮುತ್ತುರ ಸ್ವಿನೆಯಂದು ಉತ್ತಾರ
85. ಗ ಇ||೭ ಗ ವರ ಕ್ರಿಯ ಗಳಿ||೮ ತೆಗದು ಕೊಂ
86. ದು ಉತ್ತಾರ ಗಳಿ||೯ ಕಾಣಕೆ ಗ ಉಂಬಿ||೧೦ ತೆಗದು
87. ಕೊಂಡು ಉತ್ತಾರ ಅರ್ಥರಾಜಿಷ್ಟರದ ಸ್ವಾಮಿಗಳು ತಂಮ
88. ಉತ್ತಾರದಿಂದ ಕೊಟ್ಟುದ ಬಗೆಯಲು ಗ ಇ||೧೧ ಬುಕರಾಯ
89. ಪುರದ ಪುರಾಣಕೆನ ಉತ್ತಾರದಿಂದ ಗಳ ಮುತ್ತುರ ಪೆಂಕಳ
90. ತಗ್ಗಿಡ ಉಂಬುಳಿಯಂದ ಗಳಿ||೧೨ ಅರ್ಥಮುತ್ತುರ ಸ್ವಾಮಿ
91. ಮುಗಳ ಉತ್ತಾರದಿಂದ ಗಾ||೧೩ ಮುಳುವಾಗಿಲ ಅಗ್ರಹಾರ ದಿಂ
92. ದ ಗಳ ಅಂತ್ಯ ಗಳಿ||೧೪ ಉಫ್ಯಂ ಗಳಾ||೧೫ ನಿಬಾ
93. ಶಿರವಾಗಿ ಉತ್ತಾರ ಕೊಟ್ಟು ತೆಕ್ಕಿಗೆ ನಷ್ಟುದಿಂದ ಸಕಾ
94. ಗ ಇ||೧೬ ಉಫ್ಯಂಗೆ ಅ||೧೭ ಮುಂದೆ ಕಾರಣೇ
95. ಮೆಯಂದಲು ಮೆಲ್ಲಿಯಂದ ಗ್ರಾಮದಿಂದ ಉತ್ತಾರ ವಾ
96. ದ ಘಳಿ ರೇಖೆ ಬ್ರಿಜ ಬಂ ಅಂದಾ ಅಕೆ ಗಳಿ||೧೮ ಗ ವರ ಸ
97. ಸ್ವಿನಿಸಿದ ಗಳಿ ಸಿಲಸ್ತ ನಷ್ಟುದಿಂದ ಗ ಇ||೧೯ ಉಫ್ಯಂ ಗ ಇ||೨೦
98. ಗ ವರ ಮಿಲಿ ತಗ್ಗಿಡಿಯ ತಂನ ಉಂಬುಳಿಯಂದ ಕೊ
99. ಖ್ಯಾದ ಯಗ್ನಿ ಕಾಣಕೆ ಗ ಇಂರನ ಕ್ರಿಗದುಕೊಂಡು ಉತ್ತಾರ ಸ್ವಿ
100. ಸಂದ ಗ ಇರ ಕ್ರಿಯ ಗ ಇ||೨೧ ತೆಗದುಕೊಂಡು ಉತ್ತಾರ
101. ಸ್ವಿನಿಸಿದ ಗ ಇ ಸ್ವಿಸ್ತು ನಷ್ಟುದಿಂದ ಗಳಾ||೨೨ ಉಫ್ಯಂ ಗಳಿ||೨೩
102. ಶಿವಾರ್ಥವಾಗಿ ಸಿಲಸ್ತ ನಷ್ಟುದಿಂದ ಗ ಇ||೨೪ ಅಂತ್ಯ ಗಳಿ||೨೫

III A.

103. ಕಾಲ ಕೊಟ್ಟುದ ಗ್ರಾಮದಿಂದ ರೇಖೆ ಅದಂಣಸ್ತು ಸ್ವಾಮಿ
104. ಸೈಯಂದ ಬ್ರಿಜ ಬಂ ಇಂಕೆ ಘತ್ತ ಬಂ ಇಂಕೆ ಗ ಇ||೨೬ ತೆಗದು
105. ಕ್ಷಿದು ಬ್ರಿಜ ಬಂ ಇಂಕೆ ಘತ್ತ ಬಂ ಇಂಕೆ ಗಳಿ||೨೭ ಉಫ್ಯಂ ಬ್ರಿಜ
106. ಜ ಬಂ ಉಕೆ ಘತ್ತ ಬಂ ಇಂಕೆ ಗಳಿ||೨೮ ಕಂಪಿಶರ್ಸೆಯಂ

107. ದೋಂ ಹಬ್ಬಗಾಳಿಕೆಯಿಂದ ರಾ ಅಂತು ಗ್ರಾಹಣ ವಿಕ್
 108. ಮಂ ಸಂಪತ್ತರದಲು ಹೆಚ್ಚಿದು ಗೊ ಜಯನಂಪತ್ತರದಲು
 109. ಕಾರ ಗಡಿಯಿಂದ ಗಾಂ||೧೦ ಆರಗಡ ಕೇಳಿ ಬಿರಾಡ ಹಾ
 110. ರೋ ವೆಂಕಟ್ ಶ್ರೀನ ವರ್ತನೆಯಿಂದ ರೋ=ದಾಸೇಹ ದಿಂದ
 111. ರೋ=ಅಂತು ಗ್ರಾಹಣ||೧೦ ಕೇಳಿನಾಥ ದೇವರ ಗದ್ದೆ ಬೀಜ
 112. ಖಂ ಇಕೆ ಭತ್ತ ಖಂ ಇಕೆ ಗೋ||೧೦ ಉಫ್ಫಿಯಂ ರೇಖೆ ಗ ಹಿಂಬಣ||೧೦
 113. ಕೇ ಉತ್ತರ ಕೇಳಿನಾಥ ದೇವರಿಗೆ ಗ ನಾ||೧೦ ಯೇ ಗಾಮುದ ಬ್ರಂಷ್ಟ್
 114. ಗೆ ಗೊ ಉಫ್ಫಿಯಂ ಗ ಶಾಂ||೧೦ ನುಳಿದು ತಾಧರೇಖೆ ಗ್ರಾಹಣ||೧೦
 115. ಕೇ ವಿವರ ಸ್ತಿನಿಂದ ಗ ರೋಷಣ||೧೦ ಸಲ್ಲಿಸ್ತ್ರೆ ನಷ್ಟಿಂದ ಭತ್ತದ ಕ್ರು
 116. ಯವಾನ ನಷ್ಟಿಂದ ಗಾಂಶಾ||೧೦ ಹೆಚ್ಚಿಗೆ ನಷ್ಟಿಂದ ಗ ಶಾಂ||೧೦
 117. ಗತನಷ್ಟೆ ಹಬ್ಬ ಗಾಳಿಕೆಯಿಂದ ರಾ ಅಂತು ಗರಣ ಉ
 118. ಭಯಂ ಗ ಶಾಂ||೧೦ ಕೇ ವಿವರ ಕೃಯ ಗ ರೋಷಣ||೧೦ ತಿಗದು
 119. ಕೊಂಡು ಉತ್ತರಸ್ತಿನಿಂದ ಗ ರೋಷಣ||೧೦ ಶಿವಾರ್ಥಿತವಾಗಿ ನ
 120. ಸ್ತ್ರೀ ನಷ್ಟಿಂದ ಗ ಲಾರ ಉಫ್ಫಿಯಂ ಗ್ರಾಹಣ||೧೦ ಯೇ ಗಾ
 121. ಮುಕ್ಕೆ ಸಂಸ್ಕೃತಾದ ಬಗೆಯ ಬಿಂಬಿರಣ ಗಾಮುದಿಂದ ಬೀಜ
 122. ಖಂ ಇಕೆ ರೇಖೆ ಗೋ||೧೦ ಕೇ ವಿವರ ಕೃಯ ಗಾಂಶಣ||೧೦ ತಿಗದು
 123. ಕೊಂಡು ಉತ್ತರ ಸ್ತಿನಿಂದ ಗ ||೧೦ ಶಿವಾರ್ಥಿತವಾಗಿ ಸಲ್ಲ
 124. ಸ್ತ್ರೀ ನಷ್ಟಿಂದ ರೀಂ ಉಫ್ಫಿಯಂ ಗ ||೧೦ ದೇವತೆ ಕೇಳಿಸ್ತದ ಗಾಮು
 125. ರೀ ರೇಖೆ ಬೀಜ ಖಂ ಇಕೆ ಭತ್ತ ಖ ಉಕೆ ಗರ ಕಂತವರ್ತನೆಯಿಂ
 126. ದೋಂ ವಿರೋಧಿ ಸಂಪತ್ತರದಲು ಹೆಚ್ಚಿದು ಗ ಶ ಕಾರೇಕೆ ವೆಂ
 127. ಶಕ್ತಿನ ವರ್ತನೆ ಆರಗಡ ಕೇಳಿ ಬಿರಾಡಿಂದ ನಕಾ ರ||೧೦
 128. ದಾಸೇಹಿಂದ ರೀ= ಅಂತು ಗಂಂತಾ||೧೦ ಉತ್ತರ ಯೇ
 129. ಗಾಮುದ ಬ್ರಂಷ್ಟ್ ಗೆ ನಷಿಸಂಪತ್ತರದಲು ಗೋ||೧೦ ನುಳಿದು ತಾಧ

III B.

130. ಸಮು ಗ ಶಾಂಗೆ ವಿವರ ಸ್ತಿನಿಂದ ಗಾಂಶಾ||೧೦ ಸಲ್ಲಿಸ್ತ್ರೆ ನಷ್ಟಿ
 ದಿಂದ ಭತ್ತ ಕೃಯವಾಸಿಯಿಂದ ಗ ನಾ||೧೦ ಕೇಳಿಸ್ತಕ್ಕುತ್ತ ಸಂ
 132. ಪತ್ತರದಲು ಗ ||೧೦||೧೦ ವಿರೋಧಿಕ್ಕುತ್ತ ಸಂಪತ್ತರದಲು ಗ ನಾಷಣ||೧೦
 133. ನರ ಸಂಪತ್ತರದಲು ಶಾಂ||೧೦ ಅಂತು ಗ ಶಾಂ||೧೦ ಉಫ್ಫಿಯಂ
 134. ಗ ಶಾಂಗೆ ವಿವರ ಕೃಯಗೆ ಇಂಶಾ||೧೦ ಗದು ಕೊಂಡು ಉತ್ತರ
 135. ರ ಸ್ತಿನಿಂದ ಗಾಂಶಾ||೧೦ ಶಿವಾರ್ಥಿತವಾಗಿ ನಷ್ಟಿಂದ ಗ ಶಾಂ||೧೦
 136. ಉಫ್ಫಿಯಂಗ ಶಾಂ||೧೦ ಮಂಗಳ ಗಾರ ಗಾಮು ಇಕೆ ರೇಖೆಗಡೆ ಬೀ
 137. ಜ ಖಂ ಭತ್ತ ಖಂ ಹಿಂ ಹಿಂ ಗ ಶ ಆರಗಡ ಕೇಳಿ ಬಿರಾಡ ಹಾ
 138. ರೋ ವೆಂಕಟ್ ಶ್ರೀನ ವರ್ತನೆಯಿಂದ ರೀ=ದಾ ಸೇಹ ಸ್ತಿನಿಂದ
 139. ರೀ ಅಂತು ಗ ಶ ಶ||೧೦ ಗೆ ವಿವರ ಕೃಯ ಗಾಂಶಾ||೧೦ ತಿಗದು
 140. ಕೊಂಡು ಉತ್ತರ ಸ್ತಿನಿಂದ ಗ ಶಾಂ||೧೦ ಶಿವಾರ್ಥಿತವಾಗಿ ಸಲ್ಲ
 141. ಸ್ತ್ರೀ ಭತ್ತದ ಕೃಯವಾಸಿ ನಷ್ಟಿಂದ ಗ ||೧೦ ಉಫ್ಫಿಯಂ ಗ ಶಾಂ||೧೦
 142. ಯೇ ಗಾಮುಕೆ ಸಂಸ್ಕೃತಾದ ಬಗೆಯ ಆಲುವಾನ ಆಗ್ರಹಾ
 143. ರ ದಿಂದ ಬೀಜ ಖಂ ಇಕೆ ಭತ್ತ ಖಂ ಉಕೆ ರೇಖೆ ಗ ||೧೦ಗೆ ವಿವರ ಕೃಯ
 144. ಗ ಖನ ತಿಗದು ಕೊಂಡು ಉತ್ತರ ಸ್ತಿನಿಂದ ಶಾಂ ಶಿವಾರ್ಥಿತವಾ

145. ಗಿ ಥತ ಕ್ರಯವಾಸಿ ನಷ್ಟಿದಂದ ರಂ ಉಥಯಂ ಗ ||१० ಕಾನ ತೇ०
 146. ನ ಸ್ತಿನ ಯಗ್ಯ ಕ್ರಯ ಗ ಇಟಾಂನ ತಗದುಕೊಂಡು ಉತ್ತಾರ ಹೇಲು
 147. ಬಂದಿನ ಗ್ರಾಮದಿಂದ ಕಾಳಿಗುಡಿ ಕಾನಿಂದ ಗ ||१० ಕಿಂಮಿಂಣ
 148. ಗುಡಿ ಕಾನಿಂದ ರಾ॥१० ಅರಮಾಡಲ ಕಾನಿಂದ ರಾ॥१० ಸಂಪೇ॒
 149. ಸರುಹಿನ ಕಾನಿಂದ ರಾ॥१० ಗುಂಪ್ಯಿನ ಕೊಂಡದ ಕಾನಿಂದ
 150. ರಂ ೪೦ ಅಂತು ಕಾನ ತೇರಿನ ಸ್ತಿನಿಂದ ಗ ನಾ॥१० ಯೈ ಕಾ
 151. ನಿಂದ ದಾಹಾ ತೇನಮೇ॒ಇ ತೇನಪುಷ್ಟದ ಬಗ್ಯ ಸಸ್ತಿಮಾರಿ ಉತ್ತಾ
 152. ರ ತೇನ ಮೇ॒ಇ ಲಪ = ಗೆ॒ಂ ತೇನಪುಷ್ಟಲ ಲಕೆ ಎ—ಲಾಧ
 153. ಯಂ ಕ್ರಯ ಗೆನ ತೇಗದುಕೊಂಡು ಉತ್ತಾರ ಗ ||१० ಅಂತು ಮುಂ
 154. ದೆಕಾರಣ್ಯಮೆಯಂದಲು ಉತ್ತಾರವಾದ ಗ್ರಾಮದ ರೇಖೆ ಗ ರಾ॥७
 155. ಗೆ ಉತ್ತರ ವ್ಯಾಪು ಉತ್ತಾರದ ಗರೆಲು ನಡಿಸಿ ಬಾಹಿ ಕೊಂಡಪ್ಪದ
 156. ಗ್ರಾಮದಿಂದ ಕೋಣ ನಾಫ ದೇವರಿಗೆ ಗ ನಾ॥१० ಯೇ ಗ್ರಾಮದ ಬ್ರಂಷ್ಯಗೆ
 157. ಗ ರ ಉಥಯಂ ಗ ತಾ॥१० ದೇವರ ಕೊಷ್ಟಿದಂದ ಗ್ರಾಮದ ಬ್ರಂಷ್ಯಗೆ ಗ ||१०||०

IV A.

158. ಉಥಯಂ ಗ ಶಾ॥१०||० ತುಫರೇಖೆ ಗ ಲಾಂಗಾ॥१० ಏವ
 159. ರ ಸ್ತಿನಿಂದ ಗ ಅನಾ॥१० ನಲ್ಲಿಸ್ತ ನಷ್ಟಿದಂದ ಗ ಇಂಗ
 160. ಉಥಯಂ ಗ ಲಾಂಗಾ॥१० ಯತ್ತರಾಗಿ ಹೆಚ್ಚಿದು ನಷ್ಟಿದ ಬ
 161. ಗ್ಯ ಕೆಹಿದ ದಾನೇ॒ಹ ರಂ ಉಥಯಂಗ ಲಾಂಗಾ॥१० ಕೆ ಚ
 162. ಪರ ಕ್ರಯ ಗ ಇಂಪರಾ॥१० ಮೈಗದುಕೊಂಡು ಉತ್ತಾರ ಸ
 163. ಸ್ತಿ ನಿಂದ ಗ ಇಂಗಾ॥१० ನಲ್ಲಿಸ್ತ ನಷ್ಟಿದಂದ ಗ ನಂ॥१०||० ಉ
 164. ಘಯಂಗ ಉಳಾ॥१० ಕಾಳಿಕೆ ಸಾರಿಗೆ ಉಕೆ ಗ ನಂಲನು ತೇಗದು
 165. ಕೊಂಡು ಉತ್ತಾರ ಮುಂದೆಕಾರ ಮುಳಿ ಹೆಚ್ಚಿದೆಯು ತಂ
 166. ನ ಉಬ್ಯಾಯಂದ ಕೊಷ್ಟಿದ ಗರೆಲು ಗ ನಾ ಉಥಯಂ
 167. ಗ ಇಂಗಾ॥१० ತಿವಾಕ್ರತವಾಗಿ ಉತ್ತಾರ ಕೊಷ್ಟಿದು ನಲ್ಲಿಸ್ತ ನ
 168. ಸ್ತಿ ಹೆಚ್ಚಿಗೆ ನಷ್ಟಿ ಯೇ ಬಗ್ಯ ಕೂಡಿದ ದಾನೇ॒ಹದಿಂದ ಸಕಾ
 169. ಗ ಅಂಗಾ॥१० ಉಥಯಂಗ ಲಾಂಗಾ॥१० ಅರುವತು ಅಗ್ರಹಾ
 170. ರದ ನೀಮೆಯಂದ ತುಂಡುಮಾಂಸ್ಯ ದಿಂದ ಅರಾಷ್ಟುರದ ದೇ
 171. ವಣ ಹೊಡ್ಯಾಸನ ಮಾಗ ನಾರನ ತೇಮೈಯಾಸನಿಂದ ಕ್ರಯದಾ
 172. ನವಾಗಿ ತೆಗೆದು ಕೊಂಡಿಸ್ತ ಬಗ್ಯ ಕಾಳಿಕೆ ಗ ತಾನ ತೆಗದು ಕೊ
 173. ಂಡು ಉತ್ತಾರ ಕೊಷ್ಟಿದು ಅರಾಷ್ಟುರದ ಬಿಂಬಿಕೊಷ್ಟಿದ
 174. ಸರುಹಿನು ತೋಳಮರ ಒಂಂಕೆ ಗ ನಾ ಥದ್ವರಾಜ ಪುರ
 175. ದ ಅಗ್ರಹಾರಕ ಉತ್ತಾರವಾದ ಭಾರತೀ ಪುರದ ಗ್ರಾಮದಿಂ
 176. ದ ಕೊಷ್ಟಿ ಮತದ ಕ್ರಾಷ್ಟಿಧಿನ ಮಗ ವೆಂಕಾಷ್ಟ ನುಬಾ
 177. ಧಿಷ್ಟಿಂದ ಸಕಾ ಕ್ರಯದಾವಾಗಿ ತೆಗದುಕೊಂಡಿದು
 178. ಗೆಲು ಕಾಳಿಕೆ ಗ ಶಿಂನ ತೇಗದುಕೊಂಡು ಉತ್ತಾರ ಉರುಂಗಿಂಕೆ
 179. ತೋಳಮರ ಒಂಂಕೆ ಗ ನಾ ತ್ಯಾಯಿಂಬಕ ಪುರದ ಗ್ರಾಮದಲು
 180. ನಿನ ತಂದೆ ವೆಂಕಂಗಿ ಶಾನನಸ್ತಿವಾಗಿ ಉತ್ತಾರವಾಗಿ ದ
 181. ಬಗೆಯುಲಾ ಉರುಂಗಾ||३ ರಾ॥१० ಕೆ ಗದೆ ಬ್ರಜ ಬ ಇಂಗಾ
 182. ಥತ ಬ ಇಟದಕೆ ಗಂಗಾ||० ನಷ್ಟಿದಂದಲು ಗ ||१० ಉಥಯಂ
 183. ಗ ಅಂಗಾ||० ಉಥಯಂ ಥಯ್ಯರಾಜಪುರದ ಅಗ್ರಹಾರದಿಂದ

IV B.

184. ಗಿಂಡಾ||ಇಂ ವಿಶ್ವನಾಥಪುರದ ಆಗ್ರಹಾರ ಉತ್ತರ ದಿ
185. ಒಡ ಕೆಸರೆ ಪುಟ್ಟ ಧೃತಿನ ಸ್ವಾಸ್ತ್ರಯಂದ ಕ್ರಮದಾನ ವಾ
186. ಗಿ ತೆಗೆದುಕೊಂಡಿದ ಬಗೆಲು ಕಾಣಿಕೆ ಗ್ರಾಹನ ತೆಗೆದುಕೊಂ
187. ದು ಉತ್ತಾರ ಸೀರ್ ಕೆವದ ಗ್ರಾಹದಿಂದ ಉತ್ತರ ||ಇಗೆ ಕೋಟಿ
188. ಮರ ಅಡುಕೆ ಗಿ ಇ ಅಂತು ಆಗ್ರಹಾರದ ಸ್ವೇಚ್ಛಯಂದಲು
189. ಗ್ರಾಹ||ಇಂಕೆ ವಿವರ ಯೇತ ಕ್ರಯ ದಾಸವಾಗಿ ತೆಗೆದು ಕೊಂ
190. ಇದ ಬಗೆಲು ಕಾಣಿಕೆ ಗ್ರಾಹನ ತೆಗೆದುಕೊಂಡು ಉತ್ತಾರಗೆ ಇಂ
191. ನಿಂವ ತಂದೆ ವೆಂಕಂಜಗೆ ಉತ್ತಾರಪವಾಗಿದ್ದ ಬಗೆಲು ಉತ್ತರ
192. ಗ್ರಾಹ||ಇಂ ಉಭಯಂ ಗ್ರಾಹ||ಇಂ ಅಂತು ಗ್ರಾಹ||ಇಂ||=
193. ಗೆ ವಿವರ ಕ್ರಯ ಗ್ರಾಹ ನಾನೆರ ಕೆಂಧತ್ತುವಿದು ವರ
194. ಹಾಂನು ಅರಮನೆಗೆ ತೆಗೆದುಕೊಂಡು ಉತ್ತಾರ ಕೆಂಧತ್ತುದು ಸ್ವಿ
195. ನಿಂದಾಗೆ ಇಲ್ಲ||ಇಂಸ್ವಿಸ್ತ್ರ ಸಷ್ಟುದಿಂದ ಗ್ರಾಹ||ಇಂ ಸಭಯಂ
196. ಗ್ರಾಹ||ಇಂ ಕಾಣಿಕೆ ಗ್ರಾಹ||ಇಂ ಇಂನೆರ ವವತ್ತು ವಂ
197. ಧತು ವರಹಾಂನು ನಾಲ್ಕು ಕಣ ವಿವರಂನು ಅರಮನೆಗೆ ತೆಗೆ
198. ದುಕೊಂಡು ಉತ್ತಾರಕೆಂಧತ್ತುದು ನೀನು ಕ್ರಘಿಕ್ಕೆ ತೆಗೆದುಕೊಂಡು ಬ
199. ಗೆಲು ಬುಕರಾಪುರದ ಪುರಾಣಿಕನಿಂದ ಗ್ರಾಹ ಮುಖವಾಗಿ
200. ಆಗ್ರಹಾರದ ಪುಕ್ಕೆ ಇಂತ್ರಿತನಿಂದ ಗ್ರಾಹ ಅರಣಾಪುರದ ನಾರ
201. ಸು ಕೊಂಡು ಗ್ರಾಹ||ಇಂ ಧರಾರತಿ ಪುರದ ವೆಂಕಂಧಿ ನು
202. ಬಾಧ್ಯಾಸಿಂದ ಗ್ರಾಹ ವಿಶ್ವನಾಥಪುರದ ಆಗ್ರಹಾರದ ಪು
203. ಪಧ್ಯಾಸಿಂದ ಗ್ರಾಹ||ಇಂ ಅಂತು ಗ್ರಾಹ ಧಾರಾದತ್ತವಾಗಿ ಕೊಂಡು ಬ
204. ಗೆಲು ಕ್ರಿಂತಿ ಸ್ವಾಮಿಗ್ರಿಂದ ಗ್ರಾಹ||ಇಂ ಕ್ರಿಂತಿ ಸ್ವಾಮಿತ್ವಿರ
205. ಸ್ವಾಮಿಗ್ರಿಂದ ಗ್ರಾಹ||ಇಂ ಮುಂಕ್ರಾತ ವೆಂಕಣ ಹೆಗ್ಗಿದೆ ಉಂಬು
206. ಇಯಂದ ಗ್ರಾಹ||ಇಂ ಮುಂಜೆಕಾರಮಳಣ ಹೆಗ್ಗಿದೆ ಉಂ
207. ಬುಳಿಯಂದ ಗ್ರಾಹ||ಇಂ ಅಂತು ಗ್ರಾಹ||ಇಂ ಉಭಯಂಗ ಉ||ಇ
208. ನಿಂವ ತಂದೆ ವೆಂಕಂಜಗೆ ಕ್ರಯಂಬಕಫುರದಲು ಬ್ರಾಹು ಉ
209. ಶ್ವಾರವಾಗಿದ ಬಗೆಲು ಗ್ರಾಹ||ಇಂ ಶಿಂಧಿತವಾಗಿ ಉತ್ತಾರ ಕೊಂಡು
210. ಇದು ಗ್ರಾಹ||ಇಂ ಅಂತು ಗ್ರಾಹ||ಇಂ||= ಗೆ ವಿವರ ಸ್ವಿ
211. ನಿಂದ ಗ್ರಾಹ||ಇಂ ಪ್ರಾಕು ಸಿಲಸ್ತೆ ಸಷ್ಟ ತೆಗೆಯಂದ ಸಕಾ
212. ಗ್ರಾಹ||ಇಂ||= ಉಭಯ ಗ್ರಾಹ||ಇಂ||= ಗೆ ವಿವರ ಯೇತ

V A.

213. ಆಗ್ರಹಾರದಿಲು ದೇವಸ್ತಾನಾಕಣ್ಣಿ ಪ್ರತಿಕ್ಷೇಮಾದಿ
214. ದ ಅವಿಮುಕ್ತೇಶ್ವರ ದೇವರು ಬಿಂದುವಾದವ ದೇವರಿಗೆ ಸ
215. ಹಾ ಕಣ್ಣರೆ ವೆಂಂಟವರ್ವಕೆ ಸಕಾ ಗ್ರಾಹ||ಇಂ ಕಂದಾ
216. ಚಾರಕೆ ಅಭಿಭರಣಕ್ಕನಾಮಕೆ ಗ್ರಾಹಲು ಗ್ರಾಹ ಉಂಧಿ
217. ಯಂ ಗ್ರಾಹ||ಇಂ ದೇವರುಗಳ ಅಮೃತಜಡಿ ಬಗೆ ಉಂ
218. ದಾಸರ ಗ್ರಾಹಾಲ ಕ್ರಿಯೆ ದೇವರಿಗೆ ಗ್ರಾಹ||ಇಂ ಕಂದಾ
219. ದೇವರಿಗೆ ಗ್ರಾಹ||ಇಂ ತುಂಬಿದ್ದಾರ ಮಧ್ಯದಲು ಯೈಶ್ವರೀಯಿಂ
220. ಕಾರೇಶ್ವರ ದೇವರಿಗೆ ಗ್ರಾಹ||ಇಂ ಅಂತು ಗ್ರಾಹ||ಇಂ ಆಗ್ರಹಾ

221. ರದ ಬ್ರಾಂಹ್ಮಿಗೆ ಉತ್ತಿ ನ ಮಂಡಕೆ ಗೇ ವಂಧತ್ತರಲು
 222. ಉತ್ತಿ ವಂಧತ್ತಕೆ ಗ ಹದ ಅಂತ್ಯ ಗ ಇಟ್ಟಣಿಂ ನಷ್ಟ
 223. ಹೆಚ್ಚಿಗೆಯಂದ ಸಹಾ ಉತ್ತಾರ ಕೆಷ್ಟ ಬಗೆಯ
 224. ಕರೆಕಾಲುವೆ ಕೆಷ್ಟ ಸಹಿಬಾರೀಕಾರ ಆಗಾಮಿ
 225. ಮಾತಿಕೊಂಡು ಹುಟ್ಟುವಳಿ ಆದರೆ ಅಗ್ರಹಾ
 226. ರ ದೇವತಾ ವೆಚ್ಚೆ ಕ್ರಿ ಸಹಾ ಸದಸುಕೊಂಡು ಬಾಹದು
 227. ಗ ಇಲ್ಲಿ || ಉತ್ತಾಯಿಂ ಗ ಇಲ್ಲಿ || ನಷ್ಟರೆ
 228. ಒಂಧತ್ತೆಯ ಪರಕಾಂನು ಆರಃಜಣ ಮುಖಾಗು ದೇ
 229. ಶಯ ಸಾಂಪ್ರದೈಯನು ಯೇ ದಿವಸ ಸೋಂದೇಪರಾಗ ಪ್ರ
 230. ಒಂಧು ಕಾಲದ್ವಾರೆ ಸಹಿರಂಣ್ಣೀದ್ವರೆ ದಾಸಧಾರಾ ಪ್ರಂ
 231. ಪರವಾಗಿ ಶಿವಾಶಿವವಾಗಿ ಕೆಂಡಿವಾಗಿ ಯೇ ಧೂ
 232. ಏಗೆ ನೆಚ್ಚಿ ವಾಮನಮುದ್ರೆಕ್ಷುನ ಪರಾಗೆ ಕರೆ ಕಾಲು
 233. ವೆ ಮುಂತಾಗಿ ಕೆಷ್ಟ ಸಹ್ಯಾದ್ರಿಂದ ಉತ್ತಾರಕೆಷ್ಟ ಧೂ
 234. ಮಿಸಹಾ ಸಾಗುಮಾಡಿಕೊಂಡು ಯೇ ಧೂಮಿಯ
 235. ಲ್ಲಿ ಸಾಂಪ್ರದೈಪೂರಾಧಾರಾವುಮನು ಹಾಕ ಯೇನು ಅಧಿಕ
 236. ಘರವಾಹಂಕ್ರ ಆಗುಮಾಡಿಕೊಂಡು ನಧಿ ನಿಕ್ಕೇಬ

V B.

237. ಜಲವಾಭಾಜಾ ಅಕ್ಷೇತ್ರ ಆಗಾಮಿಸಧ ಸಾಂಪ್ರಂ
 238. ಗರ್ಭಿಂದ ಅಪ್ಯಧೀನಗೇಜ ಸಾಂಪ್ರಂ ಗಣನು ಅನು
 239. ಧೂಮಿಸಹಿಂದು ನಿಂನ ಸಂತಾನ ಪಾರಂಪರ್ಯವಾಗಿ
 240. ಅಂದಾರ್ಥಸಾಂಪ್ರಂ ಯೇಂಜಾಗಿ ನುಖದಿಂ ಅಗ್ರಹಾ
 241. ರ ದೇವಸಾಂಪ್ರಂ ಧರ್ಮವ ಸಹಿಸಹಿಂದು ಉತ್ತಾರ ಕೆಷ್ಟ
 242. ಗಾರ್ಘಯ ರೇಖಿಯಲು ಬರದ ಉತ್ತಾರ ರೇಖಿಗೆ ಹೊರ
 243. ಗಾದ ಉತ್ತಾರ ಸಹಾ ಪೂರ್ವಪೂರ್ವವಾಣಿ ಸಹಿಸಹಿಂದು
 244. ಬಾಹದೆಂದು ಬರಸಿಕೆಷ್ಟ ಧೂವಾನಧಂಪರ್ಯಾಜ
 245. ನಾ ಆದಿಕ್ಷೆ ಉಂದಾರ್ಥಸಾಂಪ್ರಂ ನಿಲಭ್ಯಾಧ್ಯಾಧೀಷಿಂ ರಾ
 246. ಶೇಣ ಮೃದನುಂ ಯಮತ್ವ ಅಕ್ಷಯಾಕ್ಷಯ ಉಥೇ
 247. ತ ಸಂಪ್ರದೇಮರ್ಪತ್ಯಾಜಾನಾಕಿಸರಸ್ಯ ಉತ್ತರಂ ದಾನಿಪಾ
 248. ಲಂ ಯೇಮರ್ಪತ್ಯೇ ಧಾನಾ ಶ್ರೀಯೇನುಭಾಲನಂ ಧಾನಾತ್ಮಕಗ್ರ
 249. ಮಾಂಸ್ಯೇತ ವಾಲನಾದಷ್ಟು ತಂಪದಂ ಸ್ವದತ್ತಾದ್ವಿಗುಣಂ
 250. ಪುಂಜ್ಯಂ ಪರದತ್ತಾನುಭಾಲನಂ ಪರದತ್ತಾಪಹಾರೇಜ
 251. ಸ್ವದತ್ತಂ ಸ್ವತ್ತಲಂ ಧವೇತು ಯೆತ್ಯೇಗೀತ್ಯಾರಃ ಕುರಾಫತು
 252. ಶಿವಲಂಗಾಷಣಂಸಹಿತು ವಸಂತ ತತ್ತತ್ವಾಧಾರಣಾ ಶಿವಾಣಿ
 253. ಸತತಂ ಗುಹಾ ಪರಸ್ಯತ್ತಿಷಣನಾಧರಂತು ಶಿವಧತ್ತಾಯ
 254. ದೀಯುತ ದಾನಂ ತದ್ವಿಮಲಂ ಚ್ಯಾರ್ತಂ ಕೇಮಲಂಪ್ರೇಕ್ಷ ನಾ
 255. ಧನಂ ಶ್ರೀ ಸದಾಶಿವ ||

Translation.

LL. (1-2).

Salutation to Samblu.

LL. (3-14).

Be it well. In the prosperous year 1652 of Śālivāhana era, on the 15th lunar day of the bright half of Śrāvaṇa in the year Saumya, the illustrious Sōmaśēkhara Nāyaka (possessed of the titles) Eḍava-Murāri, Kōṭekolāhala, establisher of the pure Vedic Advaita doctrine, devotee of Śiva and gurus, and a descendant of Keḍadi Sadāśivarāya Nāyaka, great-grandson of Śivappa Nāyaka, grandson of Chennamāji, lawful wife of Sōmaśēkhara Nāyaka and son of Basavappa Nāyaka granted the following charter of the grant of lands to Chennappa, son of Venkṭaiya and grandson of Venkaṇṇa, and great-grandson of Lakuvali Konaṇṇa of Bhāradvājagōtra, Āśvalāyana-sūtra and Ruk-sākhe:—

LL. (15-23).

Whereas uncle Nirvāṇaiya says that you pray for the grant of a sāsana for the estate granted as *uttāra* (land given rent-free by Government to an individual as a reward for services) for defraying the expenses of services of the gods Avimuktēśvara and Bindumādhava set up in a temple newly built by Venkṭaiya, your father, in the village called Maleyāla-maṭhadagrāma (village belonging to or having Maleyāla-maṭha) of the Harali-pālu division in Muttūr-sime on the other side of the river in Tirtharājapura, and also for the maintenance of the agrahāra named Chandrāśēkharapura erected near the (above) temple:—we have caused this to be written, recording the lands granted as *uttāra* for the agrahāra and temple:—

LL. (23-29).

(1) Garden consisting originally of 300 areca trees and paying a *siddhdya* (fixed rent) of 2 varahas per year. After the year Khara 20 varahas were added to the income on account of the additional 1000 areca trees producing 2 lakhs of areca-nuts and 5 varahas were added on account of *mēluvāṇa* (surcharge). Owing to this increase of 25 varahas, the income from the garden became 27 varahas. This garden originally belonged to the *uttāra* lands of the svāmi of *Tirthardajapura Matt* and was now given to the Maleyāla-maṭha of Haralipālu in Muttūr-sime in consideration of the presents (price-money) received from the latter.

LL. (30-36).

(2) A rice-field beloning to the *svdsthē* (estate) of the god Sāṅkaradēvaru of Kuruvalli village. Its sowing capacity being 5 khaṇḍugas, the produce is (taken as) 25 khaṇḍugas of paddy of the value of $2\frac{1}{2}$ varahas. Addition to this on account of *birdā*— $3\frac{1}{2}$ haṇas. Increase in the year Khara— $\frac{1}{2}$ varaha and $1\frac{1}{2}$ haṇas. Total revenue $3\frac{1}{2}$ varahas. Out of this must be deducted $2\frac{1}{2}$ varahas being the price (calculated) of 25 khaṇḍugas of paddy reserved for the services of the god Śāṅkara dēvaru and *uttāra* lands must be given to the head of Muļuvāgil Maṭha in exchange for lands taken from him, the expenses of this being met from the additions to the tax *birdā*. Thus the balance of *uttāra* received from this estate is of the revenue value of 1 varaha.

LL. (37-46).

(Similar details are given for the land received as *uttāra* from the estate granted for the maintenance of a satram on the other side of the river of Tīrtharājapura : in exchange for lands given to the satram from the Maleyālāmaṭha :—Revenue value 3 varahas 9 10/16 haṇas).

LL. (47-50).

The wet lands forming part of Parusemakki from among the *uttāra* lands at Kuruvallī of the head of Tīrtharājapura Matt in consideration of having received 3 varahas and 4½ haṇas as presents (or price money). Its sowing capacity is 2½ khaṇḍugas of paddy, and the tax payable in paddy is 15 khaṇḍugas of the value of 1½ varahas. The *birāda* brings 2½ haṇas. Total income : One varaha and 7½ haṇas.

LL. (51-58).

Similar details are given for some rice lands in Kuruvallī village received from the *purāṇika* (reciter of religious discourses called *purāṇas*) of the village Bukalāpura of the revenue value of 6 varahas and 2½ haṇas.

LL. (59-80).

Similar details are given for the lands in the village Nekarikanagrāma in Haralipālu and in the village Bukkarāyapura. These belonged to the heggade of Muttūr and the heads of the Tīrthamuttūr Matt and Muļuvāgil Mutt. Some addition to the income of these lands came from the revenue of forests called Nekkarika-Vaļagere-kānu, Morabina-kānu and Handiguṇi-kānu. In addition honey and wax collected in the forests brought an extra revenue of 6 seers of honey and 2½ seers of wax, the value of which is calculated at 1½ haṇas and 1¼ haṇas respectively. These lands were obtained in consideration of the payment of $47 + 7\frac{1}{2} = 54\frac{1}{2}$ varahas :

Similar details are given in LL. 81-192 for lands in the village Mēlubandu in Muṇḍekārasime, Kālakoppa-grāma, Bidurūr, Dēvatekoppa, Mangaļagāru, Álumani-agrahāra, forests in Mēlubandu with their honey and wax, Bililakkoppa in Araļāpura, Bhāratipura (which was granted for Bhadrarājapura agrahāra), Triyambakapura, Viśvanāthapura, Nirlakkoppa, etc. Total revenue 195 varahas and 6 14/16 haṇas.

LL. (193-212).

Details (of how the above lands were acquired) :—After receiving 495 varahas as the price money to the palace, lands were given as *uttāra* of the total revenue of 49½ varahas (38 varahas and 6½ haṇas from *sistu* and 10 varahas and 8½ haṇas from *nillista-nashṭa*) The meaning of these phrases *sistu* and *nillista-nashṭa* is not clear. After receiving 259 varahas, 4½ haṇas to the palace the following lands were given as *uttāra* :—the lands purchased by you from the *purāṇika* of Bukalāpura of the revenue value of 5 varahas : the lands purchased from Puṭṭedikshita of Muļuvāgil Agrahāra of the revenue value of 5 varahas : the lands purchased from

Nârasijôyisa of Arajâpura of the revenue value of 12 varahas: the lands purchased from Venkubhaṭa Subâbhâṭa of Bhâratîpura of the value of 15 varahas: the lands purchased from Puṭṭabhaṭṭa of Viśvanâthapura Agrâhara of the revenue value of 12 varahas; total 49 varahas. Lands are given with pouring of water by the svâmi of Tirthahallî, of the revenue value of 3 varahas and 7½ haṇas; by the svâmi of Tirthamuttûr, of the revenue value 1½ varahas: from the rent-free lands of Venkanna Heggade of Muttûr, revenue value 6 varahas and 6½ haṇas; from the rent-free lands of Malana Heggade of Muṇḍekâru, revenue value 18 varahas: total revenue value 28 varahas and 9 haṇas; total revenue of both, 77 varahas and 9 haṇas.

The previous uttâra lands of your father Venkaṇṇa in Triyambakapura: revenue value 20 varahas and 6½ haṇas: uttâra lands granted free of cost in the name of god Śiva of the revenue value of 47 varahas and 6 10/16 haṇas. Total revenue value of lands granted: 195 varahas 6 14/16 haṇas. Out of this amount 137 varahas and 1½ haṇas come from *sist* (fixed income) and 58 varahas and 5 6/16 haṇas from uncertain income subject to fluctuations (prâku nillstha nashṭa hechchigeyâgi).

LL. (213-229).

Details of expenditure to be incurred from this revenue:—For the daily services and special services on the five parva days of each month for the gods Avimuktâśvara and Bindumâdhava set up in the temple built in this agrahâra:—33 varahas and 6½ haṇas. For the expense of watch and ward (kandâchâra) and for the service of *abhishêka* (special bathing) and of *sahasranâma* (offering of flowers etc., repeating the 1000 names of the god) 18 varahas;—total 51 varahas and 6½ haṇas.

For the offering of food to gods:—1½ varahas for the god Gôpâlakrishna of Vrindâvana, 1½ varahas for the god Hanumanta, 1½ varahas for the god Omkârâśvara in the bed of the Tungabhadra river, total 4½ varahas.

For 9 vṛittis to be given to the Brahmans of the agrahâra, at the rate of 9 varahas for each vṛitti, 81 varahas are to be expended. Total expenditure is 137 varahas and 1½ haṇas. As regards *nashṭa-hechchige* (uncertain income), you may build tanks and canals, plant trees and plantains and secure a good income therefrom in future. This additional income, if any, will also be expended for the agrahâra and temple. This income is calculated at 58 varahas and 6 14/16 haṇas. Income from both: 195 varahas, 6 haṇas, muppâga and bêle.

LL. (230-255).

As we have on this day at the holy time of lunar eclipse granted the above svâste (lands) with pouring of water and gift of gold as *śivârpita* (bestowed to please god Śiva) you will enjoy the same constructing tanks and canals within the boundaries marked by Vâmana-mudre stones set up and cultivate the land which has also been assigned to you to increase the income and make good any losses, and set

up arecanut and other trees thereon, in order to increase the income. You will enjoy the eightfold rights of possession and power of the said lands comprising treasure on the surface and underground, water springs, mineral deposits, imperishables, future income, ready and possible income for as long as the moon and sun endure, in lineal succession in peace and conduct the services both of the agrahāra and the temple. You will also enjoy in the villages given to you as *uttara*, such lands as are, found within the boundary line marking the *uttara* lands ? or are situated outside the boundary line in accordance with old usage.

To this effect has the dharma-sāsana recording a gift of land been written and granted.

LL. (245-255).

(Ādityachandram, etc., dāna-pālanayor madhye, sva-dattād dvigupam puṇyam. (These are usually found at the end of inscriptions.) Where a great ascetic worships Śiva-linga even once, there dwell tirthas, Pārvati and Subramanya. The gift made to a devotee of Śiva for the pleasure of Śiva is called pure ; it leads to salvation.

Śrī Sadāśiva.

Note.

This copper plate record belongs to the reign of the Keḍadi chief Sōmaśēkhara Nāyaka II (1714-1734), son of Basavappa Nāyaka (I) and grandson of Sōmaśēkhara Nāyaka I and Chennammāji and great-grandson of Śivappa Nāyaka, a descendant of Sadāśiva-Nāyaka. It registers the gift of some lands in various villages (named) of the annual revenue value of 195 varahas 6 14/16 haṇas to a Brahman Channappa for the expenses of the worship of the gods Avimuktēśvara, and Bindumādhava set up by his father Venkaṭaiya in the temple erected by him at the village of Maleyāla-maṭha in Haraśipālu of Muttūru-sime on the opposite bank of the river at Tirtharājapura and for the maintenance of the agrahāra of Chendrāśekharapura established near the temple. The grant is said to have been issued at the instance of the king's maternal uncle (māva) Nirvāṇaiya.

The villages named in the grant are situated in the vicinity of Tirthahalli in Tirthahalli Taluk, Shimoga District. The lands were granted mostly in consideration of fair prices paid by the donee or his father to the palace treasury.

Nirvāṇaiya was a great Sanskrit scholar, being the author of a Sanskrit commentary on the Kriyāsāra of Niṣakaṇṭhaśivāchārya. He also wrote Śivapūjā-vidhāna in Kannada (M. A. R. 1916, P. 68). He seems to have possessed considerable influence with the Keḍadi chief Sōmaśēkhara Nāyaka II. (See E. C. VIII Tirthahalli 6 of S' 1646, 87 of S' 1645, 183 and 184 of S' 1645, etc.)

Tirtharājapura is the same as the town Tirthahalli on the north bank of the Tungā river. Malēyāla-maṭha is the name of a maṭha of the Smārta sect set up

on the opposite bank of Tirthahalli. It seems to have been the name of a village situated at some distance. It is said that an ascetic named Gangâ-dharapuri-yôgi set up the god Narasimha in Tirthahalli and he and his disciples resided there and worshipped the god. A spiritual descendant of his named Dêvendrapurî-yôgi set up the god Viśvēśvara on the southern bank of the Tungâ river near Tirthahalli in the Maleyâla-mâtha in S' 1481. Numerous grants are recorded for the Matt and its god Viśvēśvara (See E. C. VIII Tirthahalli, 171, 172, etc.) The gurus of this Matt were patronised by the early Vijayanagar kings Harihara II, Dêvarâya I etc. (E. C. VIII Tirthahalli 1 of S' 1353, 2 of S' 1346, 173 of S' 1316). See also No. 69 of M. A. R. 1923 of S' 1327, 70 of S' 1374, etc. Of these No. 69 M. A. R. 1923 which is said to be a copy of a stone sâsana in the Râmachandrâpur Matt tells us that the guru of the matt at Tirtharâjapuri, Amarândrapuri-śripâda was a follower of Padmapâdâchârya (who was a disciple of Śankarâchârya). The next number (70) which also comes from the Râmachandrâpur Matt refers to god Lakshminarasimha as the principal deity of the Tirthahalli Matt.

What connection the present grant has with the Śringēri matt is not clear. There is no reference to any of the gurus of Śringēri herein. Perhaps some of the lands referred to herein are in the possession of the Śringēri Matt and hence the presence of the sāsana in that Matt.

31

Copper plate grant of the reign of Krishnaraja Wadeyar II, king of Mysore dated S' 1659 in the possession of Sringeri Matt

2 Plates : Kannada characters and language.

Size 10" x 8"

ತ್ವಂಗೇರ ಮರದಳಿರುವ ರೀನೆಯ ತಾಮ್,ತಾಸ್ವ,

2 ಕುಪಗಳು

ವ,ಮೂಲ 10° × 8°.

IA

1. ಶ್ರೀ ಏಷಾಶಂಕರಾ
 2. ಶ್ರೀ ಕೃಂಗಳಪುರ ಶಾರದಾಂಬಾಯ್ ನಮಃ
 3. ಆಗಜಾನನ ಪದ್ಮಾ ಕರ್ಣ ಗಡಾನನ ಮಹಾತಂ ಉಸ್ತೇಕವೆಂ ತಂ
 4. ಭಕ್ತಿನಾಮೇಕದಂತಮುಪಾಸ್ಯತೇ । ನಮಸ್ತುಂಗ ಶಿರಶ್ಚಂಬಿ ದಂಬ್ರಕಾ
 5. ಮಾರಾತಾರವೇ ಶ್ರೀರೈಂಕೃಂಗರಾರಂಭ ಮುನಲಸ್ತುಂಧಾಯ ತಂ
 6. ಭವೇ । ಹರೇಲ್ಲರಾವರಾಷ್ಟ್ಯ ದಾಖ್ಯಾ ಯಂದ ಸರಾತು ವಾ । ಹೇ
 7. ಮಾದಿ ಕಲಿಶಾಸುತ್ರ ಧಾತ್ರೀ ಭಕ್ತ ಶ್ರಯಂ ದಿಂಬಾ । ಸ್ವಾಸ್ಥೀಶ್ರೀ ವಿಜಯಾ
 8. ಧ್ಯಾದಯ ಶಾಲಿವಾಹನಶಕ ಪರುಧಂಗಳು ಒಡಾಕನೆಯ ವರ್ತಮಾ
 9. ನವಾದ ಹೈಂಗಳನಾಮ ಸಂಭಾರದ ಅಜಾಧ ತು ರಾ ಧಾರ್ಗಿಷಾರ್ಥ

10. ಕರ್ತವೀಕ ಸಂಕ್ರಮಣ ಪುಂಜ್ಯಕಾಲದಲ್ಲಿ ಶುಂಗಸ್ವರದಲ್ಲಿ ಶ್ರೀ
11. ಮಹಿಳಮಹಿಳ ಪರಿಪ್ರೇಚಕಾಶಾರ್ಥಿಪ್ರಯ ಪ್ರವಾಕ್ಯ ಪ್ರಮಾಣ
12. ವಾರಾವಾರ ವಾರಿಇ | ಯಾಮನಯಿವಾದ್ಯಾಷ್ಟಾಂಗ ಯೋಗಸುರ
13. ತರಾದ ಶ್ರೀಸಚ್ಚಿದಾನಂದ ಧಾರಕ ಸಾಂಪ್ರಮಾಣ ಗಣಿತಾರ್ಥ
14. ಸೂರ್ಯ ರೂಪರಾಗಿ | ಸ್ವಿರಯೋಗ ಸಾಂಭಾಷಿಕ ಪ್ರಾಂಗ್ನೀಂಗಿರಲೂ |
15. ಶ್ರೀಮದ್ರಾಢಾಧಿರಾಜ ರಾಜ ಪರಮೇಶ್ವರ ಪ್ರಾಂತಪ್ರತಾಪ ಆ
16. ಪ್ರತಿಮ ಏರ ಸರಪಕ ಮುಕಳವರ ಯಾಮ್ಯದಿ ಶ್ರೀಕೃಷ್ಣರಾಜ
17. ವರೆಯೈಸ್ಯಿಯನಪರ್ವ ಉಧಯ ಕಾವೇರಿ ಮಧ್ಯ ಶ್ರೀರಂಗ ಪ
18. ಖ್ಯಾಣದಲ್ಲಿ ರಕ್ಷಣಿಂಹಣಿಸುವಾರಿಧರಾಗಿ ಪ್ರತ್ಯಾಂಭಾಂಭಾಷಿ
19. ಗೈಗೈಲಿಂಹರಾಗಿ | ಶ್ರೀ ಸಚ್ಚಿದಾನಂದ ಧಾರಕ ಸಾಂಪ್ರಮಾಣ
20. ರು ವೇರಾಪುರದಲ್ಲಿ ಕಳೆದಿಸಿಸಿರುವ | ಶುಂಗೇರಿ ನಾಮ
21. ದೇಯಕವಾದ | ಶ್ರೀಮತದಲ್ಲಿ ಆಜಾದ ಶು ಈಯಲ ಆಗುವ
22. ವ್ಯಾಸಪುಣಿ ಯೇ ಸವಾರಾಧನೆ ಬಗ್ಗೆ ಹಣತು ಗ ಉಂಡ

I B

23. ಕಾರ್ಕಿಕ ಶು ಲ ಪುಂಜ್ಯ ದಿವಸದಲ್ಲಿ ಸದವ ಶ್ರೀ ತಂಕರಾಜು
24. ರ್ಯಾ ಸಾಂಪ್ರಮಾಣ ಅರಾಧನ ಬ್ರಾಂಹ್ಯಣ ಸಮಾರಾಧನೆ
25. ದೇವತಾ ಸಂತದರ್ಶನ ಬಗ್ಗೆ ಹಣತು ಗ ಶಾಂ ಉಧಯಂ ಕಡ
26. ಶು ಗ ಉಂ ಆರುವರೆ ಪರಹಾ | ಮುಖ್ಯವ ಶಾವಗೆ | ಸುಖ
27. ಮುಖದ ಗುಂಕಾರದ್ವಾರು | ಮುಂಗುರ ನೋಮುರಾಜೈಯ್ಯ
28. ಅರಧನವರ ಕುಮಾರರು ದೇವರಾಜೈಯ್ಯ ಅರಧನವರು
29. ಘಣಕ್ಷಯನ ಲಾಂಕ್ಷೀರ್ಣಿರ ಸುಸಂಮ್ಯ ತದಮೇರ ಸೇಮಕಾ
30. ವಾದಿಲಿದ ದಾನಶಾಸನದ ಕ್ರಮವೆಂತೆಂದರೆ | ತಂಮ್ಯ ಗು
31. ರಿಂದದ ಸಂಬಂಧಿತ ಕರ್ತಗೆ ಇಂ ತಂದಾಹಾರದ ಶ್ವಾಸ
32. ಧಾರಾರಜವ ಇಕೆ | ಗ ಇಂ ನೇರ್ಣಗಾರನಷಣ ಇಕೆ ಇಂಂ ಕಾ
33. ಮಾಂತ್ರ ಶಾಂಧಾಗಾರಿಕ ಇಕೆ ಇಂ ಆಧಾರದೆ ಶ್ವಾಸಧಾಗರ
34. ಜ ಇಕೆ ಇಂ ಉಂ ಹಣಗ ಶಾಂಂ ಅರಷಣ ಹೇಳುಂಗೆ | ವಾ
35. ರುಪತ್ವಗಾರ ಗ ಇಂ ಶಾಂಧಾಗಾರ ಜಿಕೆ ಗ ಇಂ ಜಕ್ಕುವಾ
36. ರುಪತ್ವಗಾರ ಇ ಕಸದೆ ಪಾರುಪತ್ವಗಾರ ಶ್ವಾಸಧಾಗರು
37. ಸಹ ಜ ಇಕೆ ಇಂ ರಾಯಸ್ತುಜ ಇಕೆ ಇಂಂ ನೇರ್ಣಗಾರ ಇಂ
38. ಅಂತು ಹಣಗ ಇ ಇಂಂ ಸುಂದರ ಮಣಿಕ್ಷಗಾರ ಶಾಂಧಾಗಾರ
39. ಗರ ಜ ಇಕೆ ಗ ಇ ದೇವಸ್ಯಾನದ ಪಾರುಪತ್ವಗಾರ ಶಾಂಧಾಗಾರ
40. ರ ಜ ಇಕೆ ಗ ಇ ಉಂ ನೇರ್ಣಬಿಂ ಉ ಕೆ ಹಣತು ಗ ಉಂ ಅಕ್ಷಾ
41. ರದ್ದುಂ ಯಾದೇ ಹಣತು ಆರ್ಯವರೆ ಪರಹಾವಂಷ್ಯ ದೇರಾ
42. ಶುರಾದ ಶ್ರೀಮತದಲ್ಲಿ ಸದವ ವ್ಯಾಸಪುಣಿಸರ್ವಾರ್ಥಿ ವ್ಯಾ

II A.

43. ಸಪುಣಿಸಮಾರಾಧನಾಗಿ ಕುರ್ಕಿಕ ಶುಧ ಲ ಪುಂ
44. ಇ ರಿವಸದಲ್ಲಿ ಸದವ ಶ್ರೀತಂಕರಾಜಾರ್ಥಾಷ್ಟಾಂಗ
45. ಗಣಪತ ಅರಾಧನೆ ಸವಾರಾಧನೆ ದೇವತಾಸಂತ
46. ಸ್ವರ್ಣಿ ಬಗ್ಗೆ | ಕಾಲಂಪ್ರಕಂಬ್ಲು ಕ್ರಿಂಬಾಕ್ರಿಕ

47. ರಣ ಶಂಥದಿಂದಾ ವಹ್ನಿ ಕಾಶ್ಚ್ಯತವಾಗಿ ನಡುಣಿರ
48. ಲುಳಿಪರು ಯಂದು ಬರಿಸಿ ವಹ್ನಿಸಿದ ದಾನಂತಜನ
49. ನ | ದೇವರಾಷ್ಟ್ಯೆಯನವರ ಪಹಿತ | ರಾಮಂಣನವರ
50. ವಹ್ನಿತ | ರಂಗ್ಯೇಯನಮಹಿತಾ | ಸುರ್ಯೇಯ್ಯನ ವಹ್ನಿತಾ | ಪಾರು
51. ಭತ್ಯಕ್ತ | ರಾ | ದೇವರಾಷ್ಟ್ಯೇಯ್ಯ ಅರಸಿನವರ ಸಂಮ್ಮತದಿಂದ
52. ಖತ್ಯಪಾರುಪತ್ಯೇಗಾರ ನಾರಣ್ಯೇಯ್ಯನ ವಹ್ನಿತಾ |
53. ಸ್ತುತಿದ ಶಾಮಿಫಾಗ ರಂಗ್ಯೇಯ್ಯನ ವಹ್ನಿತಾ ಅರಮನೆ ಶಾಮಿ
54. ನ ಧಾರಿ ಮಂಧಿರ ನಾರಣ್ಯೇಯ್ಯನ ವಹ್ನಿತ | ಮುರನೆ
55. ಪ್ರ.ನಾರಣಿ ದೇವರ ಪಹಿತಾ | ಕಂಡಾಚಾರದ ನೀಳಿತ್ಯ
56. ಗಾರ ರಾಮ್ಯೇಯ್ಯನ ವಹ್ನಿತಾ | ಕಾಮಾಣದ ಶಾಮಿಫಾಗ
57. ಸೂರ್ಯೇಯ್ಯನ ವಹ್ನಿತ | ಜಾಮಿನಿಫಾರೆ ಶಾಮಿಫಾಗ ಸೂರ್ಯೇಯ
58. ನ ವಹ್ನಿತ | ಕಾಮಾಪ ಶಾಮಿ | ತಂಮ್ಮೇನ ವಹ್ನಿತಾ | ಕಸದೆ ಶಾಮಿ
59. ನಿಧಾಗರ ಪಹಿತ್ತ | ಸುಂಕದ ಮಣಿಕ್ಯಾಗಾರ
60. ಶಾಮಿಫಾಗರ ಪಹಿತ್ತ | ದೇವಾಶಾಮಿನದ ಪಾರುಪ
61. ತ್ಯಾಗಾರ ಶಾಮಿಫಾಗರ ಪಹಿತ್ತ |
62. ಅರವಣ ಪಾರುಪತ್ಯೇಗಾರ ನಾರಣಿನ ವಹ್ನಿತ್ತ |

II B.

63. ಯೈಶಾರಸಕ ದೇವನಾಷ್ಟ | ಅಧಿಕೃತಿಂದಾ, ಮಸರೋ
64. ನಲಿತ್ಯ ದೊಳ್ಳಿತ್ಯ ಮಿ ರಾಘೋಹ್ಯದಯಂ ಯಾಮಿತ್ಯ |
65. ಅಹೋರಾತ್ರಿತ್ಯ ಉಂಟಿಸಂಧ್ಯೇ ಧರ್ಮತ್ಯ ಚಾನಾತಿ
66. ಯಾಮಸ್ಯತ್ಯತ್ತಂ | ದಾನವಾಲನ ಯೋಮಿತ್ಯೇ ದಾನಾ
67. ಕ್ಷೇತ್ರೋಯೈನಿಪಾಲನಂ | ದಾನಾಸ್ಯಗ್ರಂಥಾಘೋಹ್ಯತ್ತಂ | ಪಾಲ
68. ನಾಧ್ಯತಂದಂ ಸ್ವದತಾಂ ಪರದತಾಂ ವಾ | ಯೋ
69. ಹರೇತುವಸುಂಧರಾ | ಇಷ್ಟವರ್ತುಷಂಹನಾಃ |
70. ಏಷಾಯಾಂ ಜಾಯತೇತ್ರಮಿಂ |

Transliteration.,

I A.

1. Sri Vidyā Šamkarā
2. Sri Śrungapuri-Śāradāmpbāyai namaḥ
3. Agajānana-padmārkam Gajānanam ahar-niśamp anēkadaṁtam
4. bhaktānām Ēkadantaṁ upāsmahē namas tunga-śiraś-chumbi-chandra-chā-
5. mara-chāravē trailōkya-nagarārambha-mūlas tambhāya Šam-
6. bhavē | Harēr līlā-Varāhasya daushṭrā-damda [s] sa pātu vah | Hē-
7. mādri-kalaśā yatra Dhātrī chhatra-śriyam dadau | svasti śri vijayā-
8. bhyudaya Šālivāhana-śaka varushaṁgalu 1659 neya vartamā-
9. navāda Paingala-nāma-samvatsarada Āshādha śu 15 Bhārga [va] vārada
10. Karkatāka-samkramapa-pumnya-kāladalū Śrumgapuradalli śri-
11. mat paramabamisa parivrājakāchāryavarya padavākyā pramāṇa-
12. pārāvāra-pārīṇa | yama-niyamādhyashṭāmgā-yōganira-

13. tarāda Śrī Sachchidānanda-bhārati-svāmigalāvara ratnasimhvā-
14. sanārūḍharāgi ! sthirayōga-sāṁbrājya-paṭṭamgaiütiralū !
15. śrimad-rājādhirāja rājaparamēśvara praudhapratāpa a-
16. pratima-vīra-narapati Mahiśuray Imwaḍi Śrī Krishṇa Rāja
17. Voḍeya-raiyanavarru ! ubhaya-Kāverī-madhya Śrīrangapa-
18. tṭapadalū ratna-simhvāsanārūḍharāgi pruthvi-sāṁbrājya-
19. m gaiütiralāgi ! Śrī Sachchidānanda-bhārati-svāmigalava-
20. ru Vēlāpuradalli kaṭle māḍisi yirruva ! Śrungēri nāma-
21. dhēyakavāda ! śrī-maṭhadalli Āshāda šu 15 yali āguva
22. Vyāsapṭuje yī samārāḍhane bagye haṭatu ga 4° o va

I B.

23. Kartika šu 8 pumṇya-divasadali naḍava śrī Śāṅkarāchā-
24. rya-svāmigalavara ārādhane brāhmaṇa-samārāḍhane
25. dēvatā-samtarpaṇe bagye haṭatu ga 2½ ubhayam haṭa-
26. tu ga 6½ āruvare varahā ! muṭṭuva sāvege ! Sakhare-
27. paṭanada gurikārarru ! Mūgūra Sōmarājaiyya-
28. araśinavara kumāraru Dévarājaiyya-araśinavara
29. phaṇakaṭṭina udyōgastara susamimmatada mēle nēmakā-
30. ināḍisida dānaśāsanada krama ventendare | tamimma gu-
31. ritanada saṁbaṭadalli haṭa ga 1°0 kandāchārada śyāna-
32. bhāgara jana 3 ke ga 1'2 nōṭagārana-jana ! ke 1½ kā-
33. māṭa śyānabhāgara ja 2 ke '3 jānasāle-śyānabhāgara
34. ja 2 ke 2 um haṭaga 2½ 3½ aṭhavaṇe hōbalige ! pā-
35. rupatyagāra ga ½ śyānabhāgara ja 3 ke ga 1'2 chikkapā-
36. rupatyagāra '2 kasabe-pārupatyagāra śyānabhāgaru
37. saha ja 3 ke '3 rāyāsta ja 1 ke 1½ nōṭagāra '1
38. Antu haṭa ga 2 '4½ sumkada maṇihiyagāra śyānabhā-
39. gara ja 3 ke ga ½ '1 dēvasthānada pārupatyagāra śyānabhā-
40. ra ja 3 ke ga ½ '1 um hōbalī 4 ke haṭatu ga 6½ aksha-
41. radallū yide haṭatu āruvare varahāvannu Vēla-
42. purada śrimaṭhadalli naḍava Vyāsapāürnaumi vyā-

II A.

43. sa-pūje-samārāḍhanegū Kartika śudha 8 pum-
44. ṣṇya-divasadalli naḍava śrī Śāṅkarāchārya-svāmi-
45. gaṭavara ārādhane samārāḍhane dēvatā-santa-
46. rppaṇe-bagge ! kālampratiyallū trivāchā trika-
47. raṇa śudhadindā vappi śāśvitavāgi naḍasi bara-
48. luṭavaru yandu barasi vappisida dānaśāsa-
49. na ! Dévarājaiyanavara vappita ! Rāmaṇḍanavara
50. vappata ! Rangaiyana vappitā ! Sūraiyyana vappitā ! pāru-

51. patyakke ॥ Râ ॥ Dêvarâjaiyya-arasinavara sammnatadinda
52. chicka-pârupatyegâra Nârañaiyyana vappita ॥
53. stañada syânabhâga Rañgaiyana vappittâ aramane-syâ-
54. nabhâga Mañavalî Nârapapaiyana vappita ॥ mûrane
55. pra.Nârashidêvara vappita ॥ Kandachârada nôtta-
56. gâra Râmaiyanâ vappita ॥ Kâmâtada syânabhâga
57. Sûraiyanâ vappita ॥ jyânasâle syânabhâga Sûraiya-
58. na vappita ॥ kâmâtâ syâ ॥ Timmaina vappita ॥ kasabe syâ-
59. nabhâgara vapitta ॥ sunkada mañihyagâra
60. syânabhâgara vapitta ॥ dêvasthânada pârupa-
61. tyagâra syânabhâgara vapitta ॥
62. aþhavane-pârupatyegâra Nârañapanâ vappittâ ॥

II B.

63. yî śasanake dêvasâkshi ॥ Âditya-chandârâv anilô
64. nalaś cha d[y] aur bhûmir âpô hridayam Yamaś cha ॥
65. ahaś oha râtrîś cha ubhê cha sañdhye dharmâś cha jânâti
66. yamasya vriddam ॥ dâna-pâlanayôr madhye dâna-
67. t śreyônupâlanaṁ ॥ dânâ [t] svargam avâpnôti pâla-
68. nâd Achyutam padam sva-dat[t]âm paradat[t] âm vâ yô
69. haretu vasumâdhârâ shashîhar-varrusha-sahasrâni
70. vishthâyâm jâyate krimi ॥

Translation.

LL. (1-7).

Śrî Vidyâśaṅkarâ. Obeisance to Śâradâmbâ of Śringapuri. We worship both day and night, Ékadanta (single-tusked: *viz.*, God Gañeśa) who is an *anékadanta* (having several tusks, also meaning giver of many boons) to the devotees and who is a sun to the lotus *Agajâhana* (not having the face of an elephant; also meaning the face of Pârvati) and is (*yet*) a *gajâhana* (having the face of an elephant).

(The usual stanzas in praise of Sambhu and Varâha are next given).

LL. (8-19).

Be it well. In the prosperous year 1659 of the Śâlivâhana era, on Friday 15th lunar day of the bright half of Āshâdha in the year Paingâja, during the holy time of Karkâtaka-Sankramâna:— While Śrî Sachchidânanda-Bhârati-svâmi, chief of Paramabamsa-Parivrajakâchâryâs, an expert in pada (grammar), vâkya (logic) and Pramâṇa (mîmâmsa), engaged in yôga consisting of eight elements including *yama* (self-control) and *niyama* (restraint) was ruling the kingdom of yôga seated on the jewelled throne at Śringapura:—and when the king of kings, supreme lord over kings (râja-paramâśvara) prauḍha-pratâpa, apratima-vira-narapati (a king unrivalled for his valour), Immaði Krishnarâjavadeyaraiyanavaru of Mahisûr, was

ruling the earth seated on the jewelled throne at Śrīrangapāttana situated between the two branches of the Kāvēri :—

LL. (20-62).

Dēvarājaiya Arasu, son of Sōmarājaiya Arasu of Mūgūr, gurikār of Sakhare-pātāna gave the following *dāna-śdsana* (record of gift) with the consent of the several officials employed to provide for the payment of $6\frac{1}{2}$ haṭatu varahas every year, four varahas being allotted to provide for the expenses of Vyāsa-pujā and feeding on the 15th lunar day of Āshaḍha every year in the Śringēri Maṭha at Bēlūr (Vēlāpura) founded by Saehchidānanda-bhārati-svāmi and $2\frac{1}{2}$ haṭatu varahas being allotted for the *arāddhane* (special worship offered on the date of the death of a guru every year) of Śankarāchārya that takes place on the holy date of the 8th lunar day of the bright fortnight of Kārtika and for the feeding of Brahmans and special services to gods on that date.

(Details of the grant) :—One haṭatu varaha to be paid out of his (donor's) pay as *gurikar*; one varaha and two hanas to be paid by the Shanubhogs (accountant) of Kandāchāra (police and military); $1\frac{1}{2}$ hanas to be paid by the *nōṭagāra*; three hanas to be paid by the *shanubhogs* of *kāmāṭa* (D. P. W.); two hanas to be paid by two shanubhogs of *jāna-sale* (cattle-department); total two varahas and $8\frac{1}{2}$ hanas: in the *athavaṇi* *hobli*, *pārpatyagāra* (manager) was to pay $\frac{1}{2}$ varaha; three shanubhogs to pay one varaha and two hanas; junior *pārpatyagāra* to pay 2 hanas; *kasabe pārpatyagāra* and shanubhogs (three men) to pay three hanas; *rādysada* officials to pay $1\frac{1}{2}$ hanas; *nōṭagāra* to pay one hanā; total two haṭatu varahas and $4\frac{1}{2}$ hanas; the *maṇihyagāra* and shanubhogs of customs, three men to pay six hanas; the temple *pārpatyagāra* and shanbhog, three men to pay six hanas; altogether $6\frac{1}{2}$ haṭatu varahas for four hoblis.

This sum of $6\frac{1}{2}$ varahas (both in figures and words) we agree to pay for ever every year with our consent in mind, word and deed, for the services of Vyāsapūjē and *samārāḍhane* (free feeding) that are conducted during Vyāsapaurṇami and also for the services of *arāddhane* of Śankarāchārya, samārāḍhana and special worship to gods conducted on the holy occasion of the 8th day of the bright half of Kārtika in the sacred matt at Vēlāpura. To this effect this *dānaśdsana* has been caused to be written and presented (to the Śringēri guru) :—

The signature of Dēvarājaiya: signature of Rāmaṇṇa; signature of Rangaiya; signature of Sūraiya; signature of the junior *pārpatyagāra* Nāraṇaiya on behalf of the Pārpatyagāra with the approval of Dēvarājaiya Arasu; signature of the local shanubhog Raṅgaiya; signature of the palace shanubhog Maṭavalī Nāraṇapaiya; signature of Mūraneprabhu. (?) Nārashidēvara; signature of Rāmaiya, *nōṭagāra* of Kandāchāra; signature of Sūraiya shanubhog of *Kdmāṭa* (Public Works), signature of Sūraiya, shanubhog of Jānasāle; signature of Timmaiya, shanubhog of *kāmāṭa*; signature of the shanubhogs of *kasabe* signature of the *maṇihyagaras* and shanubhog

of customs (*sunka*); signature of the pārupatpagāra and shanubhogs of the temple; signature of Nāraṇappa, pārupatyagāra of *aṭhavane*.

LL. (63-70).

Divine witnesses to this grant:—The Sun, Moon, Wind, Fire, etc. (Then follow two imprecatory verses beginning with *dāna-pālanayor madhye* and *svadattām para-dattam vd.*

Note.

This records a grant made by the *gurikdra* (Overseer) of Sakharepaṭaṇa (in Kadur Taluk, Kadur District), Dévarājaiya Arasu, son of Sōmarājaiya Arasu of Mūgūr and other officials like the Shanubhog, etc., of the same place to provide for the expenses of Vyāsa-pūje festival conducted in a building known as the Śringēri Matt at Bēlūr on the full moon day of the month Āshāḍha and for the Sankarāchārya's *arādhana* that took place on the 8th lunar day of the bright fortnight of Kartika every year in the same matt. The Matt in question is said to have been founded by Sachchedānanda Bhārati, pontiff of Śringēri who is praised as ruling the *yoga-sāmrājyapatṭa* (spiritual leadership) seated on the jewelled throne (ratnasimhāsanārūḍhārāgi) at Śringapura (Śringēri). Immaḍi Krishnarāja Voḍeyar (Krishnarāja Voḍeyar II) is stated to have been the king of Mysore (at this time) seated on the jewelled throne at Śrirangapaṭaṇa. (1734-66).

The donors promised to pay every year some small sums out of the pay they received, the total amounting to 6½ varahas. This amount was to be used for the purposes stated above. Their signatures are given at the end and the usual imprecatory stanzas follow at the end of the grant.

Vyāsa-pūje is a ceremony held in honour of the sage Vyāsa. It takes place four times a year, on the full moon days of the lunar months; Vaiśākha, Āshāḍha, Kartika, Māgha. On these days, it is usual to bathe in a river or tank, listen to purāṇas extolling the spiritual importance of the months to which they relate and worship the works of Vyāsa, make small presents of money and light refreshments to Brahmins.

It is also interesting to note that a special service in memory of Sankarāchārya was being conducted every year in the Śringēri Matt at Bēlūr in the month of Kartika. The 12th lunar day of the bright half of Vaiśākha is now given in the almanacks of South India as the day of Śankarāchārya's *ārādhana*.

The date of the record S' 1659 Paingala Āshā. śu. 15 Friday corresponds to 1st July 1737, a Friday and a day of Karkaṭaka-Sankrānti as stated in the grant.

(Spurious) Vengere copper plate grant of the reign of Vijaya Venkātapatirāya, king of Vijayanager dated S' 1240 in the possession of the S'ringēri Matt.

1 Plate: Kannada characters and language.

Size 1'1" x 8 $\frac{1}{4}$ ".

ಶ್ರೀಂಗೇರಿ ಮತದಲ್ಲಿರುವ 10ನೇಯ ತಾಮ್ರ ಶಾಸನ.

ಹೆಗೆ ೦.

ಶ್ರಮಾಳ 1'1" x 8 $\frac{1}{4}$ "

1. ಸ್ವಾಸ್ಥಿತ್ವಾಭಿಷಿಕ್ತಾದ್ಯುದ್ಯು ಶಾಲಿವಾಹನಶಕಾಳ್ಬಿಂ
2. ಗ್ರಾಣ ಸಂದೃಷ್ಟಿಷಾಂತ ವಿಧಿವಂಬಳ್ಳಿರದ ಪ್ರಭ್ಯಾಬಹು
3. ಇ ಅಲು ಮರಿಸಂಕ್ರಾಂತಿ ಘಂಜ್ಯಾಕಾಲದಲ್ಲಿ ಶ್ರೀಮತ್ತರ
4. ಮಹಂಸ್ಯಾಖಿವಾಚಕಾಳಾರ್ಥ ಪ್ರಭ್ಯಾಪದವಾರ್ಥ ಶ್ರಮಾಳ ಹಾ
5. ರಾವಾರಿಪಾರಿಂ ಸರ್ವತಂತ್ರ ಸ್ವತಂತ್ರ ಅಭ್ಯಾಂಗ್ಯಾಂಗಾಂಗಪರತ
6. ಪಂಡ್ಯಾರ್ಥ ಸಾಮಾಜಿಕಾರ್ಥ ವಿಧಾನಾಂತ ಸುದಿತ್ಯಾರ್ಥ ಶ್ರೀಂಗೇರಿಂಬ್ರಾಹಿ
7. ವಾಸ ಶ್ರೀವಿಧ್ಯಾರ್ಥಕರ ಶ್ರೀರಾರಿಪಾರಿಂ ಪಾಂಡ್ಯಾರ್ಥ ರಾದರ ಕನಾಫಿ
8. ಕ ಶಿಂಕಸ್ವರ ಪ್ರತಿಷ್ಠಾಪನಾಳಾರ್ಥ ಭೂರೋಕ ಸುಲ್ಬ ಭೂವಂಡಲಾ
9. ಕಾರ್ಯ ಗೇಂಡಿಂದ ಬಾರಿಕಿಗಳ ಪ್ರತಿಷ್ಠಾಪಿ ರಾಮಂದ್ರಿ ಬಾರಿ
10. ಗಿರಿ ಶಿಂಕಾರಿ ನರಸಂಕ್ಷಿಪ್ತಾರಿಕಿಗಳ ಶ್ರೀಂಗೇರಿ ಶ್ರೀಮತ್ತರಕ್ಕ ಶ್ರೀವಿಧ್ಯಾರ್ಥ
11. ಬಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ರಾಜಮಾತ್ರಾಂತ್ರ್ಯ ರಾಜಕಂತೀರವ ಆ
12. ಪ್ರತಿಷ್ಠಾಪನಾರ್ಥ ಏರಿನರವತಿ ಅಕ್ಷಯತಿ ಗಜಸತಿ ದುನೇಂಧ್ರಾಯಿಂ
13. ಕೃಂಡ ನರಸೀಕರ ಗಂಡ್ಯ ಶ್ರೀ ವಿಜಯನಗರ ಕನಾಫಿಕ ಸಂಕ್ರಾಂತಿ
14. ರಾದ ಅಕ್ರೇಯ ಗೇಂಡ್ರಾರ್ಥ ಅಶ್ವಾಯಾಸ ಸೂತ್ರದ ದುಕ್ಷಾಖಾದ್ಯಾಪಕ
15. ರಾದ ನರಸಂಹರಾಯರ್ಕೊಂಡ್ಯಾನವರ ಚೌತ್ರಾರಾದ ಏರುಖಾಕ್ಷರಾಯ
16. ರೈಯ್ಯನವರ ಪ್ರತ್ಯರಾದ ಶ್ರೀ ವಿಜಯನವೆಂಕಣಪತರಾಯಗ್ರೀ
17. ಯ್ಯಾನವರು ಶ್ರೀಂಗೇರಿ ಶ್ರೀಮತ್ತರಕ್ಕ ಮರಿಸಂಕ್ರಾಂತಯು ಭಾನುವಾರ ಯ್ಯಾ
18. ಶಾಭಯೋಗ ಶಾಭಕರಣದಲ್ಲಿ ಧೀರಾನ ಶಾಸನಬರಸಕ್ಕೆಷಿ ಕ್ರಮ
19. ಎಂತ್ಯಾಂದರೆ ಲಾಂಡಿಲರು ಸಂಕ್ರಾಂತಕ್ಕ ಪಾತ್ಯಾಮಬಾಗಿಗೆ ಸಲು
20. ಪ ಪರಮಾತ್ಮೆ ಶಕ್ತಿ ಸೇರಿದ ಚೆಂಗಿಗಾರ್ಯಾಮ ಉಪಾತ್ಮ ಕೆರೆ ಸರಕ ಕ
21. ರೂತನಪಾಳ್ಯಕ್ಕೆ ಪೂರ್ವಾಂತ ಮಂಗಳಕ್ಕೆ ಪೂರ್ವ ಮ ಸಿರುಕ್ಕೆಣಿತ್ತು
22. ವಾರ್ಧಕ್ಕೆ ದ್ವಿತೀ ಕಾರೇರಿಗೆ ಉತ್ತರದಲ್ಲಿ ಪೂರ್ವ ಪೋತ್ತಾಮ ದ್ವಿತೀಣಿ
23. ಶ್ರೀ ದಂಡ್ಯ ಕಮಂಡ್ಯ ಲಾದ ಮುದ್ರಾರಾಮನ ಮುದ್ರೆ ಶಿರಾಷ್ಟಕಷ್ಟ ಇ
24. ಸ್ವಾಮಾಡಿ ಸಾಮಾಂತ ಹತ್ಯಾಸ್ವೀನಾ ಮದ್ಯದೊಂಗಳಿಗೆ ಗೇಂಗಿಗಾರ್ಯಾಮ
25. ಯಾದಕ್ಕೆ ಸಲುವ ಉಪಾತ್ಮಾಮಕೆರೆ ಸರಕ ಶ್ರೀಂಗೇರಿ ಶ್ರೀಮತ್ತರದ ಶಾರದಾಂ
26. ಯ್ಯಾನವರ ದೀಪಾರಂಧನೆ ಬಗರೀ ಗೇಂಡಿಂದ್ಯ ಬಾರಿಗಳ ಪ್ರತಿಷ್ಠಾರಾದ
27. ರಾಮಿಕಂಡ್ರಾರಿಗಳ ಶಿಂಕಾರಿ ನರಸಂಕ್ಷಿಪ್ತಾರಿಗಳವರ ಶ್ರೀ
28. ಮತಕ್ಕೆ ಸರಸಂಕ್ಷಿಪ್ತಾರಾಯರ್ಕೊಂಡ್ಯಾನವರ ಪ್ರತ್ಯರಾದ ಏರುಖಾಕ್ಷರಾ
29. ಯಾರ್ಕೊಂಡ್ಯಾನವರ ಪ್ರತ್ಯರಾದ ಶ್ರೀವಿಜಯನವೆಂಕಣಪತರಾಯರ್ಕೊಂಡ್ಯಾ
30. ಯ್ಯಾನವರು ಸಹಿರಂಜೀಂದ್ರಾರ್ಥ ದಾರಾಪೂರ್ವಕವಾಗಿ ಕೆಂಪ್ಲದ
31. ವಾದಕಾರಣ ಕರ್ಮಕ್ಕೊಂಡ್ಯ ಮಧ್ಯದೇಳಗೆ ಸಲುವರ್ಗೆದ್ದು ದುಪ್ಪಿ

(ಹಲಗೆಯ ಹಂಭಾಗ)

32. ತೇಣತುಡಿಕೆ ಮಾವಡೆಮಿತಾವಡೆ ನಿರ್ದಿಷ್ಟ ಉಪತರು
33. ಪಾಜಾಳ ಅಕ್ಷಣ್ಯಾಗಾಮಿ ಸಿಧಿನಾಧ್ಯವೆಂಬ್ಯ ಅಭ್ಯದೋಗಿದೆ
34. ಜನಸ್ವಾಂಧ್ಯಾಂಗಶುಂಖ್ಯ ಶ್ರಿಂಗೇರಿ ಶ್ರೀಮುಖಕ್ಕೆ ಅನುಧಿತ
35. ಕೆಂಡ್ಯ ಬರಲುಽವರು ಯಂಧ್ಯ ಸುರಳತ್ಯಷ್ಟೇಷ್ಟ್ಯ ಶ್ರಿಂಗೇರಿ
36. ಸರಸಂಕ್ಯಾಬಾರಂಗಾರ್ಥ ಶ್ರೀಮುಖಕ್ಕೆ ಶ್ರೀ ಎಂಬಯೆಂತ
37. ಉಪತಿರಾಯರ್ಜ್ಯಾಮ್ಯಾನಪರು ಬರಹಿಕೊಂಡ ಥೂದಾನ ಶಾಸನ
38. ಯೇತ್ತೇವಧಿನೀರೋಹಿತೆ | ಸರ್ವೇಭಾವೇವ ಖಾಯಿತ | ಸರ್ವೇಭಾವ್
39. ಸರಕಾಗ್ರಂಭ್ಯ | ಏಪ್ರದಿಂತ್ರಾವರ್ಸಂಘಾರಾ | ಸ್ವದತ್ತಾಂಪರ
40. ದತ್ತಾಂ ವಾ ಯೋಧರೇತ್ತುಮಸುಂದರಾಂ | ಶಿಂಧ್ರಾವರ್ಷಫರ್ಷನೆ
41. ಸಾರ್ವಜೀವಿಷ್ಟಯಾಂ ದಾಯತೇಕ್ರಮಿಃ | ಸ್ವದತ್ತಾಂತ್ರಿಗುಣ
42. ಒಂಷುಂಜ್ಯಾಂ ಪರದತ್ತಾನಪಾಲನಂ | ಪರದತ್ತಾವಹರೇಣ
43. ಸ್ವದತ್ತಾಂಷ್ಟುಲಂಬವೇತಾ | ದಾನಪಾಲನಯೋರ್ವಾಢ್ಯಾ | ದಾನಾ
44. ಧೈಯೋನಪಾಲನಂ | ದಾನಾಶ್ವರ್ಗಮವಾಪ್ತ್ಯೇತಿ | ಪಾಲ
45. ನಾದತ್ಯಾಂತಂಪದಂ | ಶ್ರೀ ಏರೂಪಾಕ್ಷ.

Transliteration.

I. a.

1. svastri śri vijayādbyudaya Śālivāhana-śakābdam
2. 1240 saudda vartināna Vibhava-samvatsarada Pushya bahu-
3. ja 5 lu Makara-samkrāntti-pumṇyakāladalli śrimat para-
4. ma-hamṣsa-parivrāchakāchāryaparya pada-vākyā-pra-māṇa-pā-
5. rāvāra-pāriṇa sarva-tantra-svatantra ashtāṅgga-yōga-nirata
6. Shaḍ-Darśana-sthāpanāchārya vidyā-simhasanadiśvara Śringēri-pura-
7. vāsa śri Vidyāśamkara-śri-Sāradāmba-pāda-padma-rādaka Karnāṭa-
8. ka-simhasana-pratishṭapanāchārya bhūlokā-Sūrya bhūmaṇḍala-
9. chārya Gōvinda-bāratigalā prasiṣhyarāda Rama-chandra-bāratī-
10. gaļa śishyarāda Narasimha-bāratigalā Śrumgēri-śri-maṭhakke śrimad-rā-
11. jādhi-rāja rāja-paramēśvara rājamārttīmḍḍarājakaṇṭhirava a-
12. pratima-pratāpa vira-Narapati-Aśvapati-Gajapati-manōbhayaṇi -
13. kkara naralōkara-gamḍḍa śri Vijayanagara Karnāṭaka-simhasanādiśva-
14. rarāda Āṭrēyagotrada Āślāyana-sūtrada Rukohhākhādyāpaka-
15. rāda Narasumha-rāyariyyanavara pautrarāda Virupāksha-rāya-
16. raiyyanavara putrarāda śri Vijaya-Venkaṭapati-rāya-rai-
17. yyanavaru Śringgēri śri-maṭhake Makara-samkrāntiyu Bhānuvāra yi-
18. ūbhāyōga ūbhā-karaṇḍadalli bhūdāna-śāsana barasikoṭa krima-
19. vin-varndare Utatūru-simhasanakke paśchima-bāgilige salu-
20. va ḡarāmati-sthalakke sērida Vengare-grāma upa-grāma kere saha Ka
21. rutanapālyakke pūrva Pāṇḍyamangalakke paśchima Sirukkeṇattu-
22. pālyakke dakshaṇa Kāvērige uttaradalli pūrva-paśchima-dakshiṇo-

23. ttara damḍḍu kamaṁḍḍalada mudre Vāmana mudre śilāpratishṭa 12
24. nnu mādi sthāpisi chatuh-ssimā-madya-dolaga Gonegare-gāma
25. yidakke saluva upagrāma kere saha Śringēri-śri-mathada Śāradām-
26. mmanavara dipārādane bagege Gōvindda-bāratigaļa praśishyarāda
27. Rāmachandra-bāratigaļa śisbyarāda Narasiṁhma-bāratigaļavara śri
28. mathakke Narasiṁhma-rāyayānavara paustrarāda Virupāksha-rā-
29. ya-rāyānavara putrarāda śri Vijaya Venkaṭapati-rāya-rai-
30. yānavaru sahiramṇyōdaka-dārāpūrvakavāgi koṭṭide-
31. vāda kāraṇa chatuh-ssimā-madbyadoļage saluva gedde bedalu

II. b.

32. tōṭa tuḍike māvađe maruvađe nidi nikshēpa jala taru
33. pāshāna akshinīgāmi sidha sādyavembba ashṭa-bōga-dē-
34. ja-svāmīmyāṅgaļumnnu Śringgēri-śri-māthakke anubaviši-
35. konḍdu baraluļavaru yanddu surūchya voppi Śringēri
36. Narasiṁhma-bāratigaļa śri-māthakke śri Vijaya Venka-
37. ṭa-patiṛāya-rāyānavaru barasi koṭa bhūdāna śāsana
38. yēkaiva bhaginī lōkē sarvēshām ēva būbuja ! na bōjyā
39. na rakā grāmhyā ! vīpradāmpttā vasuṁdhara ! sva-dattām para-
40. dattām vā yō harēttu vasuṁdarām ! shashṭhir-varsha-saha-
41. srāṇi vishṭhayām jāyatē krimih ! svadattā dvi-guna-
42. m pumṇyām paradattānupālanām ! paradattāpa-harēṇa
43. sva-dattām nishpalām bavēt ! dānapālanayōr madhye ! dānā-
44. chhrēyonupālanām ! dānāt svargam avāpnōti ! pāla-
45. nād achchyutām padām ! śri Virūpāksha

Translation.

Be it well. In the auspicious year 1240 of the Śālivāhana era, during the holy occasion of the Makara-sankrānti, on the 5th lunar day of the dark half of Pushya in the year Vibhava:—

The illustrious king of kings, supreme lord over kings, a sun among kings, a lion among kings, possessor of unrivalled valour among kings, terrifier of the minds of Narapati, Aśvapati and Gajapati, champion over the world of men (nara-lōkara-gaṇḍa), occupier of the Karnāṭaka throne of Vijayanagara, Vijaya Venkaṭapatirāyayā, son of Virūpāksharāyayā, grandson of Narasiṁpharāyayā of the Ātrēya-gōtra, Aśvalāyana-sūtra, and Rik-sākhā granted on Sunday, the day of Makara-Sankrānti and auspicious yōga and karaṇa, a *bhū-dāna-śāsana* (charter of the gift of land) to the holy matt of Śringēri belonging to Narasiṁhabhārati, disciple of Rāmachandra-bbārati, disciple's disciple of Gōvindabhbārati, chief of paramahamsa-parivrājikas, adept in *pada*, *vākyā* and *pramāṇā*, proficient in all the *tantras* (sarva-tantra-svatantra), engaged in the eight-fold *yōga*, establisher of the six

darśanas, lord of the throne of learning, resident of Śringēri-pura, worshipper of the lotus feet of Vidyāśankara and Śāradāmbā, establisher of the throne of Karnāṭaka, a sun to this universe, preceptor of the whole earth :—

In order to provide for the expenses of illumination before the goddess Śāradāmbā in the Śringēri Matt, we, Vijayavenkaṭapati-rāyaraiya, son of Virūpāksharāyaraiya and grandson of Narasimharāyaraiya have granted to the holy Matt of Narasimhabharati, disciple of Rāmachandrabbhārati and disciple's disciple of Gōvindabbhārati, with pouring of water on gold, the village named Vengare situated in Paramati-sthaṇa belonging to the western gate of the Ūṭatūr throne as also the village Gonegere inclusive of hamlets and tanks situated to the east of Karutana-pālāya, west of Pāṇḍyamangala, south of Sirukkeṇattupālāya and north of the Kāvēri, the four boundaries in the east, west, south and north being marked by 12 stones bearing the figure of Vāmana with his staff and waterpot. Therefore the Śringēri Matt may enjoy all the lands, wet and dry, gardens, fruit plantations (*tuḍike*), *mdvade* and *maruvade*¹ situated within its four boundaries and also the eight-fold powers and rights of possession namely treasure on the surface or buried, water springs, trees, stone, imperishables, future rights, rights that are ready and that are possible. Śrī Vijaya-Venkaṭapati-rāyaraiya has approved of the above of his own free will and caused this *dāna-śdsana* (charter of gift) to be written.

LL. 38-45 :—(Imprecatory verses).

Śrī Virūpāksha

Note.

This copper plate record is peculiar in many respects :—(1) In the first place it is, dated Ś 1240 Vibhava. But the cyclic year Vibhava does not correspond to the śaka year. Moreover, the Vidyāśankara temple referred to in line 7 had not been founded by that time nor had the Śringēri Matt come to prominence, if it existed at all, so early. The Vijayanagar kingdom too had not yet risen. (2) In the second place, the reigning king is said to be Vijaya Venkaṭapati Rāya, son of Virūpāksha and grandson of Narasimha of Ātrēya-gōtra, ruler of Vijayanagar. No king with that pedigree has been known to history. (3) The donee is said to be Narasimhabhārati, pontiff at Śringēri, disciple of Rāmachandrabbhārati, who is said to be a disciple of Gōvindabbhārati. No guru of the name of Gōvinda has been met with in the Śrīśāṅgēri succession list unless it be the preceptor of Śankarāchārya in the 9th century A.D. So no disciple of Gōvinda named Rāmachandra can be traced among the gurus of Śringēri.

The grant, however, resembles in many particulars E. C. 10, Mulbāgal 1 which registers the grant of the same village Vengere by the same king to another māṭha

¹ The meaning of the words *mdvade* and *maruvade* is not clear.

(M. A. R. 1916, P. 63 : see also M. A. R. 1909, para 94). The village granted Vengere is the same, its boundaries are the same, the donor is the same, his titles are the same. The donee is however the matha of the Mâdhwâ sect of Brahmans known as the Śripâdarâyâra matha at Muļabâgil. The śaka year is there given as 1499 (?) Isvara and full details of the date tithi, vâra, nakshatra, yôga and karâpa are given.

Evidently the grant is a spurious one. It records the gift of the village Vengere situated in Paramati-sthala belonging to the western gate of the Utatur throne, etc. as also the village Gonagere, situated to the east of Karutana-pâlya and west of Pâṇḍya-mangala. The exact locality of these villages is not known.

The grant ends with the usual imprecatory stanzas and the signature, Śrî Virûpâksha. The record abounds in orthographical errors.

33

Copy of a copper plate grant of the reign of the Vijayanagar king Harihara II dated S 1372 found in a kadita in the Śringâri Matt.

Kannada characters and Sanskrit language.

ಶ್ರೀಗೋಂಡ ಮಲದಲ್ಲಿಯ ಒಂದು ಕಟಿತದಲ್ಲಿ ಬರೆದಿರುವ ಶಾಸನದ ನಕಲು.

(7 ಹೆಚ್ಚಿನ ಎಂದು ಬರೆದಿದೆ.)

1. ಶ್ರೀಗಣಾಥವರ್ತಮೇಂದ್ರ ನಮಃ । ನಮಸ್ತುಂಗ ಶಿರಜ್ಞಂದಿ ಹಂಪ್ಯಕಾ
2. ಮರಹಾರಾಜೇ ಶ್ರೀಗೋಂಡ ಸರ್ಗಾರಾಂಧ ಮಹಿಲಸ್ತಂಭಾಯ ತಂಧ
3. ವೇ । ಉಂಟುನಾದಿ ಸಥಿಃ ಶ್ರೀಮಾರ್ತಿ ಸ್ವಾಚ್ಯಂದಸುಕರಃ ಯಃ
4. ಸ್ವಾದಂಭಾರ್ಮುಣಾರ್ಥೀನ ದಿನ್ಯೈಷುತ್ತಾ ಪಂಕಂ ! ವಿಜ್ಞಾತೀರ್ಥ
5. ಯತ್ತಿಂದೆಲ್ಲಿಯವುತ್ತ ಶೇಕ್ಕಿರಿಷಾರಂ । ತಮ್ಮೊಪರಿತ್ಯಂಸಾ
6. ಮಂತರ್ಬಾಕರಪೂರ್ವಂ । ವಾಸಾರಂಕುರುತ್ತೇಮುಕಂ ಮುಕಂ
7. ವಾಸಾರಂಪೂರ್ವಂ । ವಿಜ್ಞಾರಜ್ಞ ಗುರುಂತ್ರಿತ್ರಂ ತರಿತ್ರಂ ತತ್ತು
8. ರಾನಾತ್ । ಧಾರ್ಮಂಸಂಪೂರ್ಣಾಯಂತಂ ಕಣುರಿಷಿಸಷಿಂ
9. ತಾರ್ಕಾರ್ಕಂ ವಾಂಧರ್ಯಾಯಂತಂ ಧಿರ್ಜಾನುದ್ವಾರಯಂತಂ ಕ್ಷ
10. ದಳಾಕರಣಂ ತಂಜಂ ಮಾಹಿಣಾಯಂತಂ ಖಾದ್ಯಂದಂ
11. ಬಂಡಯಂತಂ ಸಮಿತಿ ಗುರುಮತಂ ತತ್ತು ಮಾರ್ಪಾತ್ಯಂ
12. ತಂ ಚಾವಾರ್ಕಂ ಬರ್ವಯಂತಂ ಧಿಜರುಷಿವಣಿಂ ಧಾ
13. ರತ್ನ ಅರ್ಥಸಂಜ್ಞಂ । ಧಿಜಾಯೇ ಧಿಷಿಷಾರಾ ರವಿಶಾ ತು
14. ಲಕ್ಷಾ ಧಾವಿನೇಧಾವಯಿಂತಃ ಸರ್ವೇಂಸ್ತ್ರೇಃ ವಾರ್ಥಸಿದ್ಯಿ
15. ಪ್ರವರ್ಗಣಿಣಿಃ ಸತ್ಯಸಂಧೋದಾವಾನ್ಯಃ ಬ್ರಹ್ಮ ಸೈಂಗ್ರೇಹಾಜ
16. ರಾಮೋ ವಿಮಂಗ್ನಪತ್ರಮಸ್ತೋಮ ವಿಧ್ಯಂಸಂಸಿರ್ಯಃ ಸದ್ಗುರ್ಮೇ
17. ನ್ಯೇಷ ಗೈಂದಾ ಉಂಟುಕಾಯಿಸ್ತ ಪ್ರತಾಬಾರ್ತಿ ಪ್ರಮಾಣೀ
18. ಶೈವಿಗಳ ಕಣಾತಾರ್ಥಮರುಕಾಯಿಸ್ತ ಪ್ರತಾಬಾರ್ತಿ ಪ್ರಮಾಣೀ
19. ಕುರುಕೇ ಏರೋಧಿಮಾತಾಲಂಕಾರ ಪಕ್ಷಾಂಕುರಾನ್ । ದೀರ್ಘಾಯಂ ಕ
20. ಲಕಾಲದುರ್ಬಲಿತ ಪ್ರಸ್ತಾವಣಂಕಣಃ ಪ್ರಾಣಿಶೈಲೀಕ ಶರ್ಮೀ
21. ಮಣಿಕಾರಿಕರ್ಣೀ ರಾಜಾಸರಹಂಸುಭೇ । ವಿಷಾರಾತಿವಾರ್ತೇ

22. ಏರಿಗ್ರೇ ಹಂಡರಕ್ಸ್‌ಮಾಡಿಲೆಗೆ ; ಧರ್ಮದ್ವಿಕ್ವಾಧನ್ಯಃ ಕರಂ ಸ್ತುತ
 23. ರಂತೇನ ಕೃತ್ಯುಗಂಕುರುತೇ । ಸ್ವಸ್ತಿರ್ಶ್ರೇ ಜಯಾಧ್ಯಾದ್ಯಮ
 24. ಕಾಲಪಾಹಂಕರ ವರ್ಣಗರು ನಾವರದ ಮುನ್ಮಿರ ಯರ
 25. ದು ಗಂಧಿಂ ಅನಂತರದ್ರಷ್ಟಿ ಸಂಪತ್ತರದ ಪೂರ್ವಿಕರ
 26. ಶು ಗ ನೋಮವಾರದ್ವ್ಯಾ ಸ್ವಸ್ತಿರ್ಶ್ರೇಮತು ರಾಜಾಧಿರಾಜ ರಾಜ
 27. ಪರಮೀಶ್ವರ ಶ್ರೀವಿಂತ ಹಂಕರ ಮಹಾರಾಯರು ಶ್ರಂಗೇರಿಯ
 28. ಪ್ರಿ ನಡಳತ್ತಂಜಾದ್ಯ ತಂಪುರ್ವ ಅಚಂದ್ರಾಕ್ಷಸ್ವಿರವಾ
 29. ಗಿನಡೆಸತ್ತಂಜರದೇಕೆಂದು ಸಮರ್ಪಿಸಿಕೊಳ್ಳು ತಾಮ್ರಾಕಾ
 30. ಸನ ಕ್ರಮವೆಂದೆದರೆ । ಹಿಂಬಿಕರಿಂಬಿಂಬೈ ದೇವರು
 31. ಹೆಣುಸಣದೇಶದಳ್ಳಿ ಪ್ರಭ್ರಿತೀರಾಜ್ಯವ ಮಾಡಿತ್ತಂಯಿರಲು
 32. ವಾಧಿವ ಸಂಪತ್ತರದ ಘಾಲ್ಯಾಣ ಬ ಗ ಗುರುವಾರದ್ವ್ಯಾ ಆ ಹರಿಯ
 33. ಪ್ರವರ್ತಿತ ತಮ್ಮಂದರು ಮಾರಪ್ಪ ವರೆಯರು ಆಧಿಯ
 34. ಚಿಳ್ಳಪ್ರದಣಾಯಕರು ಶ್ರಂಗೇರಿಗೆ ಶ್ರೀ ವಿದ್ಯಾತ್ರೀಧರ ಶ್ರೀಪಾದಂ
 35. ಗರ ನಮಸ್ಕಾರಕೆ ಬಂದು ಶ್ರೀ ಭಾರತೀ ಶ್ರೀಧರ ಶ್ರೀಪಾದಂಗರ ಸಂನಿ
 36. ಧಿಯಳ್ಳಿ ಯದ್ವ ದುತಿಗರು ಶ್ರೀತುಗರು ಶಂಕುಷಯ ಮಾಡ
 37. ಕೊಂಡು ಯಿಂಬಾಹ್ಯಾರುಗರು ಅಪರಾಗರ ಕುಹಿಂಬಂ
 38. ಗಿಂಬಿ ಎಲ್ಲರ ನಿವಾರಿ ನಿವಿತ್ತಪಾರ್ವಿ ಆ ಹರಿಯತ್ವ ವ
 39. ದೇಯರ ಸರಣಿದಿಂದ ನಾತಣಗೆನಾಡ ಚುಲ್ಲಾಭಾಗಿಯೆಣಗ
 40. ಇ ಕೆಲನಾಡಿಂಗೆ ಉಡ್ಳ ಹೆಡೆಪಕುಣಗ ನಳಂ ನು ಕಡು ಆ ಕ
 41. ಪನಾಡು ಸಮರ್ಪಿಸ್ತರು ಅದಕೆಬಳಿಸಿತ್ತವರಕ
 42. ಗ ಅಂತ ಪ ಇ ಮತ್ತೆ ಬುಕ್ಕರಾಯರು ಮನ್ಮಿತ ಸಂಪತ್ತರದ ಘಾಲ್ಯ
 43. ಇ ತು ಗ ಗ ಮಂಗಣವಾರದ್ವ್ಯಾ ಶ್ರಂಗೇರಿಗೆ ಹಂತು
 44. ಶ್ರೀಪಾದಂಗರ ನಮಸ್ಕಾರಕೆ ಬಂದಾಗ ನಾತಣಗೆ ನಾಡ ಮೇಲು
 45. ಭಾಗಿಯೆಣಗಳ ಕೆಲವ್ಯಾ ಭಾಗಿಯನು ಕರುಂದದ ನಾ
 46. ಇ ಹರವರಿಗಣವರಗೆ ಗಿಂಬಳ್ಳಿ ಬೋಧಣರು ಮಂಡ
 47. ನಾಡು ಅರಿಸಿನವ್ಯಾ ಕಿಕ್ಕು ಕೊಡನಾಡ ವರ್ಣಗಳ ನಾರವೆ ಅಂತು
 48. ಕರವರಿಗರು ಇ ನು ಕುಂಪಕಿದಿ ಸಮರ್ಪಿಸಿದು ಇದ್ದ ಪರಿಗೆಕೆ
 49. ವ್ಯಾಸ್ತಾರದ ಮೆಂಟು ಶಾಖೆಗ ಇ ಅದಕ್ಕೆ ಬಿಂಬಿ ನೀ ಪರಹಾಗ ೨೭೦
 50. ಹರವರಿಗಣವರಗೆ ಹಣವಿಗೆ ವಂಡಾಸಲಗೆ ಧತ್ತದ ಅಪರಿಯ ಗಿಂಬಣ
 51. ಕಲ್ಲುಕೆರುವದು ಧತ್ತದಿಂದ ಕೆರುವದು ಗ ಉ ಮೇಲುಹೊಂನುಗ ಇ
 52. ಉಭಯಂಗ ಉ ಹೆಡೆಣುರು ಕೆರುವದು ಧತ್ತದಿಂದ ಗ ಗಿ ಮೇಲುಹೊಂನು
 53. ಗ ಇ ಉಭಯಂಗ ಇ ಮಂಡನಾಡು ಕೆರುವದು ಧತ್ತದಿಂದ ಗ ಉ ಮೇಲು
 54. ಹೊಂನುಗ ಇ ಉಭಯಂಗ ಉ ಅರಿಸಿನವ್ಯಾ ಕೆರುವದು ಧತ್ತದಿಂದ ಗ ಇ ಮೇಲು
 55. ಹೊಂನುಗ ಇ ಉಭಯಂಗ ಇ ನಾರವಕೆರುವದು ಧತ್ತದಿಂದ ಗ ಇ ಪ ಇ ಮೇಲು
 56. ಹೊಂನುಗ ಇ ಉಭಯಂಗ ಇ ಪ ಇ ಅಂತು ಬದು ಹರವರಿಗರು ಕಣಿ
 57. ಗ ಉ ಪ ಇ ಅಂತು ಕೆಲವ್ಯಾಯ ಸ್ವಾಧಿಪ್ಪಿಯಿಂಂತರವರಿಗರಲ್ಲಿಯಂ
 58. ಕೂಡಿ ಬುಕ್ಕರಾಯರು ಆಗ ಸಮರ್ಪಿಸಿದು ಗ ಉ ಪ ಇ ಕೆಲನಾಡು ಕೂ
 59. ದಿ ಪರಹಾಗ ಗ ಉ ಯಾಪರವರಗೆ ಶ್ರೀ ಭಾರತೀ ಶ್ರೀಧರ ಶ್ರೀಪಾದಂಗರು ಶ್ರೀ ವಿ
 60. ದ್ವಾತಂಕರದೆವರ ಪ್ರತಿಭಾತ್ಮಾಕಾಲಪ್ಪೆ ಗ ಇಂ ಪರಹಾನು ಪ್ರತಿಷ್ಠಿತಿ ಇ
 61. ಕಂಪರಹಾಗ ಇ ಮರಿಯಾದೆಯಲ್ಲಿ ಸುರಿಯಪ್ಪು ಉ ತ್ರಿಯನು ಪೂ

62. ಒ ಬಾಹ್ಯಂಗ ವಿನಯೋಗಿಸ್ತರು ಮತ್ತು ಗ ಇಲ ನು ಶ್ರೀ ವಿದ್ವಾತಂತರ ದೇ
 63. ಪರು ಮೆರಾದ ಯಿರ್ಲು ದೇವರುಗಳ ಶ್ರೀಕಾರ್ತಿ ಸಮಿತಿವಾಗಿಯೂ | ತಂ
 64. ಮತ್ತು ರಾಗಿ ಇದ್ದ ಯಿತರರು ಕ್ಷೇತ್ರಗಳು ಶತಮಾನರಾಗಿ ಬಾಂ
 65. ಹೃಗಳು ಅವರ ಕುಟುಂಬಗಳು ಯಿವರೆಲ್ಲರ ಸರ್ವಾಕಾರ್ಥಿವಾಗಿ
 66. ಮುಂ ವಿನಯೋಗಿಸ್ತರು ಮತ್ತೆ ಖತ್ತಾರಾಯರು ಹರಿಯ ಶ್ರೀಪಾದಂಗಿ ನ
 67. ರೂಪವನ್ನ ತಂಮ ಘನವತ್ತ ಈನಿಸಿ ವಾರಾಣಿಸಿಗೆ ಕರ್ಣಾ ಶ್ರೀ ವಿದ್ವಾರಣ್ಯ
 68. ಶ್ರೀಪಾದಂಗಿನು ವಿರುಪಾಳಕ ಬಿಜಯಮಾಡಿಸದ ಕೆಲವುದಿನದಿಂದ
 69. ಮೇಲೆ ಶ್ರೀಗೇರಂಗ ಬಿಜಯಮಾಡಿಸದಂತೆ ಆ ವಿದ್ವಾರಣ್ಯ ಶ್ರೀಪಾದಂಗಿ ನಂ
 70. ನಿಧಿಯಲ್ಲ ಯಾದ್ಯ ಯಿತರರು ಕ್ಷೇತ್ರಗಳು ಶತಮಾನೀಯ ಪಾಡುವ ಬಾಂ
 71. ಹೃಗಳು ಅವರ ಕುಟುಂಬಗಳು ಯಲ್ಲರ ಸರ್ವಾಕಾರ್ಥಿವಾಗಿ ಖತ್ತ
 72. ರಾಮಿರು ನಂಕರ್ಲಿಸಿ ಮಾಡರಸಿಗೆ ನಿರೂಪಿತೊಣ್ಣಿ ಕರ್ಣಾ ತಿಕ್ಕಂ
 73. ದದ ನಾಡೆಗಳ ಮುಸ(ದೀ)ಕೆಯ ಗೌಡನು ಆವಕೆಳ್ಳಿ ಕುಳವನು ಕಡ
 74. ನಿ ಸಮರ್ಪಣೆಯ ಮಾಡಿದರು ಆ ಗೌಡಕೆರುವ ಪರಹ ಗ ಶ್ರೀ ಪ ಉ ಇ
 75. ದವರಿಗೆ ಗೌಡಂಬಿ ಗ ಇಂ ಪ್ರದಕ್ತ ಮಾಗಲು ಗ ಉ ಉಧಯಂ ಉ ನುಳಯಿ
 76. ಕುಳಿಗೆ ಶ್ರೀ ಪ ಉ ಇ ಮತ್ತೆ ತಾವು ತಂಮ ಕುಮಾರ ಚಕ್ರ ಖತ್ತರಾಯಂ
 77. ಗೆ ಅರಗದ ರಾಜ್ಯವ ಕೊಳ್ಳುಂತೆ ಆಶನೂ ತಂನ ಶತಮಾನೀಯೆಂ ನಡು
 78. ಶ್ರೀಂದುರದೇಕೆಂದು ಕರುಂದದ ನಾಡೆಗಳ ಮಲುಗಾರನು ಆ ನಾಡ
 79. ಪರವಂಗಿ ಗ ಇಂ ಪರಿಗೆ ವೆಲಪಣಿ ನಂಂಕದ್ದೀ ಕೆಲವರು ಇಗರಾರು ಕರವುರು
 80. ಕರಿಯುಕೊಡುನಾಡೆವರಗಳ ಹೊರವಂಡಿರು ಪರವರಿ ಅಂತುಪರವರಿ
 81. ಗಳು ಉ ನು ಆದಕ್ಕೆ ಖತ್ತಕಾರಿದಿನು ಕಡಿದು ಸಮರ್ಪಣದಿನು !
 82. ಯಾದರೊಳಗೆ ಹುಟುಗಾರು ತರುವದು ಪರಹಗೆ ಇಟಲ ಪ್ರಾ ಇ
 83. ರೊಳಗೆ ಗೌಡಂಬಿ | ಉಧುಗೇರೆ | ಶತಮಾನೀಯ ರದ್ದು ಬಿ
 84. ಇದುಕೂಡಿ ಗ ಅಂ ಪ ಇ | ನುಳಯೆ ಶಂಪರಹಗೆ ಇಂಂ
 85. ಕರವಂಗಿವರಗೆ ವೆಲರಿಷ ತರುವದು ಭತ್ತದಿಂದ ಗ ಇ ಪ ಇ ಮೇಲು ಕೂಂ
 86. ನು ಇ ಉಧುಗಂಗ ಇ ಇ ಇ ಸುಂಕದ್ದೀ ಕೆನಲುರಾ ಯರಮಾಕುಡಿ ತ
 87. ರುವದು ಭತ್ತದಿಂದ ಗ ಇ ಮೇಲುಹೆಂನು ಇ ಉಧುಗಂಗ ಇ ಜಗದಾ
 88. ಇ ತರುವದು ಭತ್ತದಿಂದ ಗ ಇ ಮೇಲುಹೆಂನು ಗ ಇ ಉಧುಗಂಗ ಇ
 89. ತರುವು ತರುವದು ಭತ್ತದಿಂದ ಗ ಇ ಮೇಲುಹೆಂನು ಗ ಇ ಉಧ
 90. ಯಂಗ ಇ ಹೊರವಂಡಿರು ತರುವದು ಭತ್ತದಿಂದ ಗ ಇ ಮೇಲು
 91. ಹೊಂನು ಗ ಇ ಉಧುಗಂಗ ಇ ಅಂತುಪರವರಿಗಳು ಕಳಿ
 92. ಗ ಇ ಪ ಇ ಮಲುಗಾರುಕೂಡಿ ಗ ಅಂ ಪ ಇ ಮಾಸಕೆಯು ಗೂ
 93. ಯ ಕುಡಿ ಗ ಇಂ ಪ ಇ ಯಿವ್ಯಾಸ ಶ್ರೀ ವಿದ್ವಾರಣ್ಯ ಶ್ರೀಪಾ
 94. ದಂಗಳಿಗೆ ನಾವು ಸಮರ್ಪಣದ ಮರಿಯಾದೆಯಲ್ಲಿ ಆವ
 95. ರು ತಾವು ತಂಮ ಸಂಖಿಯಲ್ಲ ಯಿಹ ಯಿತರರು ಕ್ಷೇತ್ರ
 96. ಯಾರುಗಳು ಶತಮಾನೀಯ ಮಾಡಿಕೊಂಡಿತ್ತ ಬಾಂತ್ಯರುಗಳು ಆವ
 97. ರುಗಳ ಕುಟುಂಬಗಳು ಯಲ್ಲರ ಸರ್ವಾಕಾರ್ಥಿಕ್ಕೂನ್ನರ ವಿನಯೋ
 98. ಗಿತ್ತರ ಯಂತು ಕರಿಯ ಪರಿಯತ್ವೇ ದೇಯರು ಬಿ
 99. ಕ್ಷೇತ್ರ ಪರಿಯರು ನಮ್ಮ ಕುಮಾರ ಚಕ್ರರಾಯನು ಶ್ರೀಗೇ
 100. ರಿಯ ನುತ್ತಕ ಸಮರ್ಪಣದ್ದು ಯಾ ಸ್ತೋಂಗಳೆಲ್ಲವನು ಆ
 101. ವಕ್ಕ ಪಕ್ಕ ಉಳ್ಳಕುಳಂಗಳನು ಕಡಿದು ಯೈಸ್ತ ಇಂ

102. ಗಳ ತತ್ವಸ್ವರೂಪೆಯೋಗಿಗೆ ಜಲಪಾಠಾಳ ಸಧಿಸಿಕ್ಕೇದ
 103. ಮಹಿಳಾದ ಅನ್ಯ ಭೋಗರೇಷಣ ಸ್ವಾಮ್ಯಂಗಳು ಆ ಮತ ಶಿಶ್ವ
 104. ಶೈಗಿ ಸಲುವಕಾಗಿ ಕೊಟ್ಟಿದ್ದರಾಗಿ ಯೇ ತಂಮುಖಮ್ ಆ
 105. ತಂದ್ರಾಕ್ರಿಸ್ತಿರವಾಗಿ ನಂಬಿತ್ತಂಬಾರದೇಕೆಂಬದಕ್ಕೆ ಶ್ರೀಮ
 106. ಶ್ರೀರಮಹಂಸಪರವ್ರಾಜಕಾಡಾರ್ಯರು ಶ್ರೀವಿದ್ಘಾರಣ್ಯ ಶ್ರೀವಾದಂ
 107. ಗಳ ಸ್ತೋತ್ರಣ ಸಂಸಧಿಯಲ್ಲಿ ಶ್ರೀಮಹಾರ್ಘಾಥಿರಾಜ ರಾಜ ಪ
 108. ರಮೇಶ್ವರ ಎರಕ್ಕೀರಿಹಂಡ ಮಹಾರಾಮುರುಗಳು ಸಮಾಫ
 109. ನಿದ ಕಾಂಮುಕಾರನ || ಅಧಾರತೆ ಶ್ರೀತೇಷ್ರಿ ಶ್ರೀವಾದಂಗಳು ವಿನಯಿಂಗ
 110. ಏ ಮಾತಿದ ಅರುನೇರು ಹೆಚ್ಚಿನ ಸ್ವಾ ಉದ ನೂರಾಯಿತ್ತು ಲುಕ್ತಿಗಳ
 111. ಬ್ರಾಂಹ್ಮಿರ ಗೇಂಡ್ರನಾಮಂಗ ಎವರಗಳ ಬರದು ಉದ್ವಿಪ್ಪಿಧಾಗಕ
 112. ರುವದು ಆನಾಡಣುಗ ಗ ಈ ಕಂಪ್ರತಿ ಕುರಿಗ ನ ಕಂಗ & ಪ ಪಾ—
 113. ರೆಖ್ವಿದಲು ಗ ತಲ್ಲಿ ರೊಳಗೆ ಅಷದ್ರುವಳಿಯಿಃ ಸ್ಮಿಂಮೇಶ್ವರ ದೇವರ ಸಂದಾ
 114. ದೀವಿಗೆಗೆ ಗ ಈ ಧಾರತೆ ಶ್ರೀರಾಮಂಗಳು ಪಂಜಂ ದೇವಿಗಳಿಗೆ ಕೊಂಡ
 115. ಮ ಗ ಈ ಆ ನಾಡವರ ಲಂಬಿಗ ಗ ಇಂ ಅಂತು ಗ ಇಂ ನುಳಿಯುತ್ತಾಧ
 116. ಗ ಇಂ ಕಂ ಲುಕ್ತಿ ಉರ ಕೆಲನಾಡವರಣು ತೆಲುಭಾಗಿಯು ಕುರಿ
 117. ಗ ಈ ಕಂಪ್ರತಿತುಗಳ ಗ ನ ಕಂ ಪರಹಾಗಳ ರೆಖ್ವಿದಲು ಗ ಇಂಂ ರೊ
 118. ರೊಗೆ ಸಂಕ್ಷಿಗಿರಿಯು ತತ್ವಮುಖತ್ವಿವಿದ್ಯೇಶ್ವರ ದೇವಿಗಳ ಗ ಇಂ ಪಾಂಡ
 119. ವಾಗೆ ಗ ಇಂ ಪ ಇ ಆನಾಡವರ ಲಂಬಿಗಾ ಇಂ ಅಂತು ಗ ಇಂ ಪ ಇ ಮು
 120. ಇಯು ತುಧ ಗ ಇಂ ಪ ಇ ಕಂ ಪಣ ನಾಲ್ಕು ಕೆಲರಕೆಯಾಗಿ ಲುಕ್ತಿಗಳು ಇಂ
 121. ಒಕ ಕೊಡನಾಡವರಣು ನಾರವೆಕರವರಿಕರುವ ಗ ಇಂ ರೊಳಗೆ
 122. ಶ್ರೀವಾದಂಗಳು ಆಗಳಿಧರಂಗೆ ಬಿಂದು ಗ ಇ ಪ ಇ ನುಳಿಯುತ್ತಾಧ ಗ ಇಂ
 123. ಪ ಇ ಕಂಬುಕ್ತಿ ಇಂ ಮೇಲುಪಣ ಇ ನು ತೆಲುಭಾಗಿಯು ಲುಕ್ತಿವಂತಂಗೆ ಸಲುವ ಯಾಡ
 124. ಕಕುಂದದ ನಾಡ ಕರವರಿಗಳ ವರಗಳ ಮಂಡನಾಯ ಕೆರುವದು ಗ ಇರ ಕಂ
 125. ಶ್ರೀವಾದಂಗಳು ಆಗಳಿಧರಂಗೆ ಬಿಂದು ಗ ಇ ನುಳಿಯುತ್ತಾಧ ಗ ಇಂ ಕರಣ್ಯ
 126. ಶ್ರೀ ಅರ್ಕಂದದ ನಾಡವರಣು ಚೋಧಿಕರವರಿ ಕೆರುವದು ಗ ಇಂ ಇ
 127. ಶೇಷಗೆ ಬಿಂದು ಪ ಇ ನುಳಿಯು ತುಧ ಗ ಇಂ ಪ ಇ ಕಂಬುಕ್ತಿ ಇಂ ಆನಾಡ
 128. ವರಗಳ ಅರ್ಥಾನವಳಿಯು ಕರವರಿಕರುವು ಗ ಇ ರೊಳಗೆ ಶ್ರೀವಾದಂಗಳು
 129. ಸುರಪ್ರಂಗಳಿಗೆ ಬಿಂದು: ಗ ಇ ನುಳಿಯುತ್ತಾಧ ಗ ಇ ಕಂ ಲುಕ್ತಿ ಇ ಆಕೆಲನಾಡ
 130. ಶೇಷಗಳ ಹೂಂವರೀದಾಗಿಯು ಕುರಿಗ ಇಂ ಕಂಪ್ರತಿತುಗಳ ಇಂ ಕಂಗಳ ಪ ಇ|| ತಾ
 131. ರ ಇ ರೆಖ್ವಿದಲು ಕುರಿಗ ಇಂ ಕಂಪರಹಾಗಿ ಇಂ ಪ ಇ ರೊಳಗೆ ಆನಾಡದ
 132. ರಣಂಬಿಗ ಗ ಇಂ ನುಳಿಯು ತುಧ ಗ ಇಂ ಪ ಇ ರೊಳಗೆ ಇಂ ಲುಕ್ತಿಗಳ
 133. ಕೆಲರಕೆಗೆ ಲುಕ್ತಿಗಳು ಇಂ ಗ ಇಂ ಪ ಇ ಅಂತು ಗ ಇಂ ಕಂಬುಕ್ತಿ ಇಂ ನು
 134. ಶ್ರೀ ವಿದ್ಘಾರ್ತಿಕರದೇವರ ಪ್ರತಿಭಾಷ್ಯಾಕಾಲದಲು ಶ್ರೀವಾದಂಗಳು ಆಗ್ರಹಾರವಾಗಿ
 135. ಮಾಂಬಿರಾಗಿ ಬಾಂಹ್ಮಿರಾಗಳಿಗೆ ಆಡಂಬ್ರಾಕ್ರಿಸ್ತಾಲ್ಯಾಂಬಿಕ ನಡೆಯಬಹು
 136. ದು ಆ ಮಹಾಜನಂಗಳಿಗೆ ಈ ಕಾನನವ ಬರವಾಗ ವಿಭಾಗವಮಾತ್ರೀಕೊಣ್ಣಿತಂ
 137. ಮ ತಂಪು ಹೃಗಳ ವರಗಳ ನಷ್ಟತುಸ್ತಿಯೇನು ಲಂಬಾಡಿತಂ ಅನುಭೋಗ ಪ್ರಮಾ
 138. ಇದ್ದಿಲ್ಲ ತಾಚೇ ಅನುಭವಿಸುವರು ಪ್ರಾಫಿಕಾದಾಯ ಗ ಇರ ರೊಳಗೆ ಲುಕ್ತಿಗ
 139. ಟಿಗೆ ಗ ಇಂ ನುಳಿಯು ಮಿತ್ತ ಗ ಇಂ ಪ ಕಂಬಿದು ಗಳಿಕೆಲ್ಲಾಗೆ ಗ ಇ ಮಂ
 140. ದನಾಡಿಂಗೆ ಗ ಇ ಆರ್ಥಿನವಳಿಗೆ ಗ ಇ ಚೋಧಿರಂಗೆ ಪ ಇ ಅಂತು ಬಿಂದು
 141. ಗ ಇ ಪ ಇ ನುಳಿಯು ತುಧ ಗ ಇಂ ಪ ಇ ಕಂ ವಿನಯೀಗಿದ ಎವರ |

142. ಸಂಕ್ಷಿರದೇವಂಗೆ ಗ ಈ ವಾಂದವಂಗೆ ಗ ಇಂದ ಉ ಅಂತು ಗ ಉ ವ ಉ ನು
 143. ದಯ ಶಂತ ಗ ಇಂದ ತ ಇ ಕಂಸ್ತ್ಯ ಏ ವರ ಹೊಂದವಣಿಯಭಾಗಿಯಲ್ಲಿ ಉ ಶ್ರೀಗಂ
 144. ಗೆ ಕೊಳುವುಕ್ಕೆ ಗ ಇಂದ ರೋಗ ತಂಕರಪುರದ ದೇವರ ಖಪಕಾರ ಕಂ ಯ್ಯೇ ಉಂ
 145. ಕಾರವ ಪಾಡುವವರಿಗೆ ಗ ಇ ನುಳಿಯೆ ತುಡ ಗ ಇಂದ ಗಳಿಂ ಕ್ಷಮೆ ಗಂಗೆಗೆ ಉಂ
 146. ಉಂಘಣಂಗೆ ಇಂದ ತ ಇ ಶ್ರೀ ವಿದ್ಯಾತಂಕರ ದೇವರು ಮೇರಾದದೇವತಾನಾಗಂಗೆ ಯು
 147. ಅಗೇ ಭಿಕ್ಷೆ ವಾತದ ಪ್ರಯುಕ್ತಿಯಂ ಶತ್ರುಷಕರಿಗೆಯಂ ಶ್ರೀಪಾದಂಗಳು ಏಂ
 148. ಯೋಗಿಸ್ತರಾಗಿ ಆ ಪರಿಪೂರ್ವಿಯಲ್ಲಿಯೇ ಎಂದೆಂದಿಗಂ ನಡ
 149. ಪಾಂಗೆ ಸಮರ್ಪಣೆ ಕೊಂಡು ತಾಮ್ರಶಾಸನ

ಶ್ರೀ ವರ್ಣಾಕೃ

Transliteration.

1. śri Gaṇādhipatayē namaḥ namas tunga śiraś-chum̄bi-chandra-chā-
2. mara-chāravē trailōkya nagarārambha-mūlastambhāya Śambha-
3. vē ! jayaty anādiuiddhanaḥ śrimān svachchhanda-Sūkarah ya-
4. sya dampshṭrā-mṛīṇālēna dadhrē bhūtalapankajam ! Vidyātirtha-
5. yatiindrō'yaṁ atisētē divākaram ! tamō harati yat pumṣa-
6. m amtar bahir abarniśam ! vāchālaṁ kurutē mūkam mūkam
7. vāchālapungavam ! Vidyāranyagurōś chitram̄ charitram̄ Chatu-
8. rānanāt ! Bhāṭṭam̄ saṃghaṭṭayantam̄ kaṭuraṭana-paṭum̄
9. Tārkikam̄ mūrchhayantam̄ Bauddhān uddhārayantam̄ Ksha-
10. paṇaka-phaṇitīm̄ tūrṇam̄ Achūrṇayantam̄ uddamḍam̄
11. khamḍayantam̄ samiti Gurumatam̄ tatvam Advaitayan-
12. tam̄ Chārvākam̄ kharvayantam̄ bhajata yatipatiṁ Bhā-
13. ratī-tirtha-samjñām̄ ! bhūtā yē bhūmipālā Ravi-Śāśi-ku-
14. lajā bhāvinō bhāvayantah sarvais taiḥ prārthaniya-
15. pravara-guṇagaṇaḥ satyasandhō vadānyah bramhaṇyō rāja-
16. rājō vimata-nṛipa-tamas-tōma-vidhvamsa-Śūryah saddharmō-
17. nmēshagoptā jayati padajushām̄ śrinidhir Bukka-bhūpaḥ ! nṛi-
18. tyad-diggaja-karṇa-tāla-marutā yasya pratāpānalah̄ pramāṇi-
19. kurutē virōdhī-vanīṭṭalāmkāra-patrāmkurān ! dhīrō'yaṁ Ka-
20. likāla-durvīlasita-prastāva-sarvāmkashah̄ puṇyaślōkaśirō-
21. maṇir Hariharō rājā sahasraṇi sukhi ! vijitarati-vrātō
22. vīra-śri Harihara-kshamādhiṣah ! dharma-bramhādhvanyaḥ

Kalim̄ svacha-

23. ritēna Kṛitayugam̄ kurutē ! svasti śri jayābhuyada-
24. Śalivāhana śakavarṣbagalū sāvirada-munnūra-yara-
25. du (1302) anāmītarada Raūdri-saipvatsarada Mārgaśira
26. ū 1 Sōmavāradallu svasti śrtmatu rājādhīrāja rāja-
27. paramēśvara śri vīra Harihara-mahātmyaru Śringēriya-
28. lli naḍaūttam̄ idda tam̄ma dharma acbandrārka sthira n [gi]
29. naḍaūttam̄ irabēkendu samarpisi koṭṭa tamraśā-

30. sana-kramaventendare ¹ Hiriya Hariyappodeyaru
 31. Hoyisaṇa-dēśadalli pruthvīrājyava māduttam yiralu
 32. Pārthiva-saṃvatsarada Phālguna ba 1 û Guruvāradallu ā Hariya-
 33. ppa-vaḍeyara taminamdaru Mārappa-vaḍeyaru aliya
 34. Billappa Daṇḍayakaru Śringērige śri Vidyātīrtha-śri-pādām-
 35. gaļa namaskārake bandu śri Bhāratī-tīrtha-śripādāmgaļa sanni-
 36. dhiyalli yidda yatigaļu śrōtrugalu śishrūsheya mādi-
 37. koṇdu yiha brāmhārugaļu avarugaļa kuṭumbam-
 38. gaļu ellara nirvāha nimiravāgi ā Hariyappa-va-
 39. ḍeyara nirūpadinda Sātalige-nāda mēlubhāgīyoļaga-
 40. na Kelanāḍinge uļla modalā kuļa ga 150 nu kaḍidu ā-Ke-
 41. lanāḍanu samarpistarū adake baļi sahitā varaha
 42. ga 502 pa 5 matte Bukkarāyaru Manmatha-saṃvatsarada Phālgu-
 43. na ū 1 û Mangaļavāradallu Śringērige Hiriya-
 44. śripādāmgaļa namaskārake bandāga Sātaligenāda mēlu-
 45. bhāgīyoļagaļa Kelavalī bhāgīyanu Kikundada nā-
 46. da haravarigaļa valage Giṇikallu Bōlūru Maṇḍa-
 47. nādu Arisinavalī Chikka Koḍanāda valagaņa Nārave antu
 48. haravarigaļu 5 nu kuļava kaḍidu samarpisideū idaravaļage Kela-
 49. valī-sthaļada modalu kuļa ga 75 adakke baļi sa 12 varahā ga 240
 50. haravarigaļa valage haṇavige vandu salage bhattada aghadalu Giṇi-
 51. kallu teruvadu bhattadinda teruvadu ga 44 mēlu honnu ga 4
 52. ubhayam ga 48 Bōlūru teruvadu bhattadinda ga ¹ mēlu-honnu
 53. ga 2 ubhayam ga 13 Maṇḍanādu teruvadu bhattadinda ga 44 mēlu-
 54. honnu ga 4 ubhayam ga 48 Arisinavalī teruvadu bhattadinda ga 5 mē-
 55. lu honnu ga 1 ubhayam ga 6 Nārave teruvadu bhattadinda ga 56 pa 5
 mēlu
 56. honnu ga 14 ubhayam ga 70 pa 5 antu aidu haravarigaļu kūdi
 57. ga 185 pa 5 antu Kelavalīya sthaļadalliyum haravarigaļalliyum
 58. kūdi Bukkarāyaru āga samarpisidu ga 425 pa 5 Kelanādu kū-
 59. di varahā ga 928 yidara valage śri Bhāratī-tīrthaśripādāmgaļu śri Vi-
 60. dyā-śāmkara-dēvara pratishṭhā-kāladalli ga 600 varahānnu prati urutti 1
 61. kaiu varahā ga 5 mariyādeyalli nūrayippattu uruttiyanu mā-
 62. di brāmhārige viniyōgistarū mikkadu ga 328 nu śri Vidyā-śāmkara-dē-
 63. varu mēlāda yallā dēvarugaļa śri-kāryanimittvāgīyū tam-
 64. ma sishyarāgi idda yatigaļu śrōtrugalu śiśrūshakarāgidda brām-
 65. hinarugaļu avara kuṭumbamgaļu yivarellara nirvāhārthavāgī-
 66. yum viniyōgistarū matte Bukkarāyaru hiriya-śripādāmgaļa ni-
 67. rūpavanū tamma binnavattaļeyanu Vāraṇasige kaļuhi śri Vidyāraṇya-
 68. śri-pādāmgaļanu Virūpāksbake bijaya-mādisida kelavu-dinadindam-

69. mēle Šringērige bijayamādīsidante à Vidyāraṇya-śrī-pādamgala sam-
 70. niḍhiyalli yidda yatigaļu śrōtrugaļu śuśrūsheya māduva brām-
 71. hmarugaļu avara kuṭumbamgaļu yallara nirvāhārthavāgi Bukka-
 72. rāyaru saṁkalpisi Mādarasarige nirūpava koṭṭu kaļuhi Kikun-
 73. dada nādolagana Masikeyagaudanu avake uļļa kuļavanu kađi-
 74. si samarpaṇeya māđidaru à-gauda teruva varaha ga 294 pa 4 ṣa-
 75. davalage gaudumbaļi ga 30 pradattamāgalu ga 42 ubhayam ga 72 nuļiye
 76. śndha ga 222 pa 4 ṣa matte tāvu tamma kumāra Chikka-Bukkarāyam-
 77. ge Aragada rājyava koṭṭamte atanū tanna śiśrūsheyaŋ nađaü-
 78. ttam yirabekendu Kikundada nādolagana Hulugāranu à-nāđa
 79. haravarigala ga ? 30 valage Moraṭe Sunkadalli Kesalūru Jagadālu
 Haravūru
 80. Hiriya Kođanāđa valaganā Horavaṇṭūru-baravari antu haravari-
 81. gaļu 6 nu adakke uļļa kuļavanu kađidu samarpisidanu !
 82. yidaroļage Hulugāru teruvadu varaba ga 168 paņa 3½
 83. roļage gauđumbaļi uđugore tat-samvatsaradallu bi-
 84. ṭadu kūđi ga 28 pa 3½ nuļiye śudhavaraha ga 140
 85. haravarigala valage Moraṭe teruvadu bhattadinda ga 12 pa 5 mēluhon-
 86. nu 2 ubhayam ga 14 paņa 5 Sunkadalli Kesalūru yarađu kūđi te-
 87. ruvadu bhattadinda ga 7 mēlu-honnu 2 ubhayam ga 9 Jagadā-
 88. lu teruvadu bhattadinda ga 8 mēlu-honnu ga 1 ubhayam ga 9
 89. Harūru teruvadu bhattadinda ga 10 mēlu-honnu ga 2 ubha-
 90. yaŋ ga 12 Horavaṇṭūru teruvadu bhattadinda ga 15 mēlu-
 91. honnu ga 3 ubhayam ga 18 antu haravarigala kūđi
 92. ga 62 pa 5 Hulugāru kūđi ga 202 pa 5 Masikeyagau-
 93. du kūđi ga 424 pa 9 yivashṭanu śrī Vidyāraṇya-śrīpā-
 94. dampgalige nāvu samarpisida mariyādeyalliyē ava-
 95. ru tāvu tamma sannidhiyalli yiha yatigaļu śrōtri-
 96. yarugaļu śiśrūsheya māđikondiha brāmhmarugaļu ava-
 97. rugaļa kuṭumbagaļu yallara nirvāhakkōskara viniyō-
 98. gistarū yintu Hiriya Hariyappodeyaru Bu-
 99. kkanpa-vađeyaru namma kumāra Chikkarāyanu Šringē-
 100. riya maṭhake samarpista yī sthalamgalellevanu a-
 101. vakkavakke uļļa kuļamgalanu kađidu yī-sthalam-
 102. galā chatuhṣime yoļagulla jala pāshāna nidhi nikshēpa
 103. modalāda ashṭabhōga tējaḥ-svāmyamgaļu à maṭha-śiśrū-
 104. shege saluvahāge koṭtiddarāgi yī tamma dharma à-
 105. chandrārka-sthiravāgi nađa-ūttam yirabekembadakke śrima-
 106. t parama-hamsa parivrājakācbāryaru śrī Vidyāraṇya-śrī-pādaŋ-
 107. gaļa śrī-charaṇa-sannidhiyalli śrimad rajādhi-rāja rājapa-

108. rāmēśvara vīra śrī Harihara-mahārāyaru samarpi-
109. sida tāmmra-sāsana ॥ à Bhāratī-śrī-tīrtha-śrīpādāṅgaļu viniyōga-
110. va mādiā ārunūru honnina sthaļada nūra-yippattu uruttigala
111. brāmhara gōtranāmaṅgaļa vivaragaļa baradu Chidruvallī-bhāga te-
112. ruvadu à-nāda kuļa ga 75 kam prati kuļa ga 1 kam ga 3 pa 7½
113. lekhkhadalu ga 282 roļage à Chidruvallīya Sōmeśvaradēvara nandā-
114. dīvigege ga 6 Bhāratītīrtha-śrīpādāṅgaļu Pāṇḍaridēvagalige kođisi-
115. du ga 6 à nādavara umbaļi ga 30 antu ga 42 nuļiye śudha
116. ga 240 kam urutti 48 Kelanāda valagāna Heđali-bhāgiya kuļa
117. ga 75 kam praktikuļa ga 1 kam varahā ga 4 lekhkhadalu ga 300 ro-
118. lage Simhvagiriya Chatur-mūrti-vidyēśvara-dēvarige ga 15 Pāṇḍa-
119. varige ga 30 pa 4 à-nādavara umbaļi ga 50 antu ga 95 pa 4 nu-
120. liye śudha ga 204 pa 6 kam paņa nālku korateyāgi uruttigalu 41
121. Chika Kođanāda valagāna Nārave haravari teruva ga 73 roļage
122. śrīpādaṅgaļu à ūtavarige biṭadu ga 2 pa 5 nuļiye śudha ga 70
123. pa 5 kam urutti 14 mēlupaņa 5 nu Heđali-bhāgiya uruttivantarige
saluva [du] yī
124. Kikundada-nāda haravarigaļa valagāna Maṇḍanādu teruvadu ga 48 kam
125. śrīpādāṅgaļu à ūtavarige biṭadu ga 3 nuļiye śudha ga 45 kam uru-
126. tti 9 à Kikundada-nāda valagāna Bōlūra haravari teruvadu ga 13 ra
127. volage biṭadu pa 5 nuļiye śudha ga 12 pa 5 kam urutti 2½ à-nāda
128. valagāna Arisinavaļīya haravari teruvadu ga 6 roļage śrīpādāṅgaļu
129. Sūrapāmgalige biṭadu ga 1 nuļiye śudha ga 5 kam urutti 1 à Kelanāda-
130. valagāna Honnale-bhāgiya kuļa ga 75 kam praktikuļa 1 kam ga 4
pa 1½ tā-
131. ra 1½ lekhkhadalu kuļa ga 75 kam varahā ga 313 pa 5 roļage à-nādava-
132. ra umbaļi ga 61 nuļiye śudha ga 252 pa 5 roļage 120 uruttigala
133. koratege uruttigalu 4½ ga 22 pa 5 antu ga 600 kam urutti 120 nu
134. śrī Vidyāśankara-dēvara pratishṭhākāladalu śrīpādāṅgaļu agrahāravāgi
135. mādiđdarāgi brāmharaugalige à-chandrārka- sthāiyiyāgi nađadu bahu-
136. du à mahājanaiṅgalige 1-sāsanava baradāga vibhāgava mādi koču tam-
137. ma tamma hallīgaļa valagāna nashṭa tushṭi yēnu unṭādađam anubhbōga
pramā-
138. nađalli tāvē anubhbavisuvaru prathaṁādāya ga 928 roļage uruttiga-
139. lige ga 600 nuliye mikka ga 328 kam biṭadu Giņikallige ga 4 Maņ-
140. ḍanāđimge ga 3 Arisinavaļīge ga 1 Bōlūrige pa 5 antu biṭadu
141. ga 8 pa 5 nuļiye śudha ga 319 pa 5 kam viniyōgada vivara
142. Simhvagiridēvarige ga 15 Pāṇḍavarige ga 30 pa 4 antu ga 45 pa 4 nu-
143. liye śudha ga 274 pa 1 kam sthaļa-vivara Honnavalīya bhāgiyalli
uruttigali-

144. ge koṭu mikka ga 230 roṭage Śamkara-purada dēvara upahārakam yī upa-
 145. hārava māḍuvavarige ga 5 nūliye śudha ga 225 Giṇikalla gade ga 44
 146. ubbhayaṁ ga 269 pa 1 śrī Vidyāśamkara-dēvaru mēlāda dēvastānagalige ya-
 147. tigala bhiksha maṭhadā vrayakkeyum śiśrūshakarigeyum śrī-pādāṅgalu
 vini-
 148. yōgistarāgi ā mariyādiyalliye endendigam naḍa-
 149. vahāṅge samarpisi koṭa tāmra-sāsana śrī Virūpāksha

Translation.

LL. 1-4.

Obeisance to Śrī Gaṇādhipati, (The usual stanza in praise of Śambhu). Victorious is the great Being who has become a Boar out of his own will and who has neither beginning nor end and who bore the lotus, the earth, by the stalk, his tusk.

LL. 5-13.

Vidyātīrtha, the lord of ascetics, surpasses the sun by his ability to remove both the internal and external darkness of men both day and night. Vidyāraṇya's feats are more wonderful than those of Brahma, seeing that he can make the eloquent dumb and the dumb the most eloquent. Worship the great ascetic named Bhāratitīrtha who breaks the doctrines of Bhāṭṭa (Kumārila), who makes the logicians (followers of the Tarka school) skilled in eloquent discourses (kaṭu-raṭanapaṭu) faint, who tosses up (uddhārayantam) the Baudhas (the followers of Buddha), who reduces to powder in no time the teachings of the Kshapaṇakas (Jainas), who demolishes in assemblies the powerful doctrines of Guru (the Prabhākara school), who cuts short the Chārvākas and who establishes the Advaita doctrine.

LL. 13-17.

Victorious is the king Bukka, a treasure to the dependants, whose excellent qualities are worthy to be emulated by the past, present and future kings of the solar and lunar races, who is truthful, munificent, kind to Brahmins, who is a king of kings, a sun in destroying the masses of darkness, the hostile kings and a protector at all times of pure *dharma*.

LL. 18-23.

May the king Harihara live happily for a thousand years, who is possessed of the fire of prowess which blown into flames by the fan of the constantly moving ears of the elephants of the cardinal points causes the leaf ornaments (of painting) of the wives of hostile kings fade, who is bold and who removes completely the wicked acts due to Kali age and who is a crest-jewel of the virtuous. The valiant king Harihara has defeated the hosts of enemies, is a traveller in the path of dharma and Brahma and converts Kali-yuga into Kṛita-yuga by his pure conduct.

LL. 24-30.

Be it well. When the year 1302 of increasing prosperity of the Śālivāhana era elapsed, in the year Randri, on the 1st lunar day of the bright half of Mārgaśīra corresponding to Monday, the illustrious king of kings, supreme among kings, śrī Vira Harihara mahārāya granted this copper śāsana in order that the charities which were being conducted by him in Śringēri might continue for as long as the moon and sun endure:—

LL. 30-42.

During the reign of Hiriya Hariyappodeyar (Harihara I) in Hoysaṇa-dēśa, his younger brother Mārappa Vodeyar and *aliya* (son-in-law) Billappa-dāpāyaka went to Śringēri to pay respects to Śrī Vidyātirtha-śripada on Thursday, the 1st lunar day of the dark half of Phālguna in the year Pārthiva and under the orders (nirūpa) of the said Hariyappa Vadeyar granted Kelanāḍ after dividing lands of the original revenue value of 150 gadyāṇas in Kelanāḍu situated in the upper regions (mēlubhāgi) of the Satalige-nāḍ in order to provide for the livelihood of the ascetics and disciples (śrōtrū), in the *sannidhi* (lit. presence: here meaning the matt or portion of a matt) of Śrī Bhāratitirtha-śripāda and of the attendant Brahmans and their families. The total revenue value (present) of the lands inclusive of *bali* (tax ?) is 502 gadyāṇas and 5 paṇas.

LL. 42-58.

Afterwards Bukkarāya, when he came to pay respects to the senior guru (hiriya-śripādāngal) on Tuesday 1st lunar day of the bright half of Phālguna in the year Manmatha granted Kelavallī-bhāgi (lands forming Kelavallī division) in the upper regions of Satalige-nāḍ and also the following out of the *haravaris* (hamlets?) of Kikunda-nāḍ namely Giṇikal, Bōjūru, Maṇḍanāḍ, Arisinavallī; and in Chikka Kōḍanāḍ the haravari named Nārave, altogether 5 haravaris after dividing their lands from the rest.

Out of this the lands of the original revenue value of 75 gadyāṇas in Kelavallī-sthala now produce with the *bali* (of 12 varahas ?) an annual revenue of 240 varahas. Among the *haravaris* (hamlets) Giṇikal produces 44 gadyāṇas as the equivalent of the tax paid in the form of paddy at the price of 1 haṇa for a salage of paddy and 4 gadyāṇas as super-tax (*mēluhonnū*): total revenue 48 gadyāṇas (from Giṇikal). Bōjūr produces 11 gadyāṇas from paddy and 2 gadyāṇas from *mēluhonnū*, total 13 gadyāṇas; Maṇḍanāḍ brings 44 gadyāṇas from paddy and 4 from *mēluhonnū*, total 48 gadyāṇas. Arisinavallī pays 5 gadyāṇas from paddy and 1 from *mēluhonnū*, total 6 gadyāṇas. Nārave brings 56 gadyāṇas and 5 paṇas from paddy and 14 gadyāṇas from *mēluhonnū*, total 70 gadyāṇas and 5 paṇas. The total revenue value of the 5 haravaris is 185 gadyāṇas and 5 paṇas. Altogether Bukkarāya granted lands at the time of the revenue value of 425 gadyāṇas and 5 paṇas both in Kelavallī-sthala and in 5 *haravaris*.

Adding to this the income of Kelāṇḍū the total annual revenue value of the lands granted to the Śringēri Matt is 928 gadyāṇas.

LL. 59-65.

Out of this Śrī Bhāratitīrtha-śripāda dividing the lands of the revenue value of 600 varahas into 120 vṛittis at the rate of 5 varahas for each vṛitti bestowed them upon Brahmans on the occasion of the consecration of the god Vidyāśankara ; and granted the remaining lands of the revenue value of 328 varahas for the services in the Vidyāśankara and other temples and for the livelihood of the ascetics and other disciples of his and of the attendant Brahmans and their families.

LL. 66-76.

Subsequently Bukkarāya sent a *nirup* of Hiriya-śripādāṅga! (senior guru) and his own *binnavattale* (letter of request) to Benares and a few days after the return of Vidyāraṇya-śripāda to Virūpāksha (Hampe) took him to Śringēri and desirous of providing for the maintenance of the ascetics, disciples, attendant Brahmans and their families residing with Vidyāraṇya-śripāda issued a *nirūpa* to Mādarasa directing him to grant (to Vidyāraṇya-śripāda) lands belonging to the gauḍa of Masike together with various items of income therefrom. Out of the revenue of 294 varabas and 4 paṇas due by the said gauḍa, deducting 30 varahas for the *gauḍum-balī* (lands granted rent-free for the office of gauḍa) and 42 varahas for previous grants all together amounting to 72 varahas there remains (for the Śringēri Matt) the revenue of 222 gadyāṇas and 4 paṇas.

LL. 76-93.

Afterwards when he gave the kingdom of Āraga to his son Chikka Bukkarāya, he too (Chikka Bukkarāya) in order that his services might continue (tanna śuṣrūshe nādavuttam irabekendu) bestowed Hulugār in Kikundanād and also out of the 30 haravaris of the nād, granted Morāṭe, Sunkadalli, Kesalūr, Jagadālu and Haravūr and the haravari of Horavaṇṭūr in Hiriya Koḍanād, altogether the lands of 6 haravaris with all their income. Of those the (gross) revenue of Hulugār is 168 gadyāṇas and 3½ paṇas. Deducting from this *gauḍumbalī* and *udugore* (presents of cloth, etc.,) in the year amounting to 28 gadyāṇas, and 3½ paṇas, the net revenue is 140 gadyāṇas. Of the *haravaris*, the income of Morāṭe from paddy is 12 gadyāṇas and 5 paṇas and from mēluhonnu (miscellaneous income) is 2 gadyāṇas and the total revenue of Morāṭe is 14 gadyāṇas and 5 paṇas. Sunkadalli and Kesalūru both together have a revenue of 7 varahas from paddy and 2 varahas from *mēluhonnu*, altogether 9 varahas. The revenue of Jagadālu from paddy is 8 varahas, and the revenue of *mēluhonnu* 1 varaha, altogether 9 varahas. The revenue of Haravūru is 10 varahas from paddy and 2 varahas from *mēluhonnu* altogether 12 varahas. The revenue of Horavaṇṭūr from paddy is 15 varahas and from *mēluhonnu* 3 varahas, altogether 18 varahas. The total revenue from the

haravaris is 62 gadyāṇas and 5 paṇas; including Hulugār the revenue is 202 gadyāṇas and 5 paṇas; taking also the revenue of the lands of the gauḍa of Masike the total revenue is 424 gadyāṇas and 9 paṇas.

LL. 93-97.

All these lands Vidyāranya-śripāda utilised, as desired by us while making the grant, in order to pay for the livelihood of the ascetics, disciples, attendant Brahmins and their families in his *sannidhi*.

LL. 98-109.

In order that these grants of land made by Hiriya Hariyappodeyar, Bukkaṇṇa Vadeyar, and our son (kumāra) Chikkarāya to the matt at Śringēri after fixing their revenues and bestowing for the service of the matt all the eight-fold powers of possession and rights of enjoyment including water springs, minerals, treasure on the surface or underground within the four boundaries of the lands, and also our own grants to the matt might continue for as long as the moon and sun endure—(we) śrimad rājādhirāja rājaparameśvara sri Vira sri Hariharamahārāya granted this copper sāsana in the presence of śrimat paramahamsa parivrājakāchārya Śri Vidyāranya-śripāda.

LL. 109-130 a.

Regarding the lands given away by the said Bhāratītirtha-śripāda of the revenue value of 600 varahas divided into 120 vrittis, the names of the Brahmins who were given the vriddis are written. The revenue of the portion of Chidruvalli (granted) is as follows:—Its lands whose original income was 75 varahas now pay 282 gadyāṇas at the rate of 3 varahas and 7 10/16 haṇas of the present revenue for 1 varaha of the original assessment. Out of this sum (282 gadyāṇas) 6 varahas have been set apart for a perpetual lamp for the god Sōmēśvara of Chidruvalli, 6 varahas have been presented to Pāñdaridēva by Bhāratītirtha-śripāda, 30 varahas for the umbāli (rent-free lands granted for the maintenance of an office) of the nāḍavar (officers of the nāḍ). Deducting the whole of this sum of 42 varahas, the net revenue of 240 varahas has been divided into 48 vriddis.

The details of the revenue of the portion of the village Hedali in Kējanāḍ. At the rate of 4 varahas of new assessment for 1 varaha of old assessment the above village whose original revenue (kuḷa gadyāṇa) was 75 varahas now brings a revenue of 300 varahas. Out of this gross revenue, 15 varahas have been set apart for the services of the god Chaturmūrti Vidyēśvaradēvaru of Simhagiri, 30 varahas and 4 paṇas for the worship of Pāñdavaru, 50 varahas for the umbāli of the nāḍavar. Deducting the above amount of 95 varahas and 4 paṇas from the gross revenue, the net revenue is 204 varahas and 6 paṇas which is divided into 41 vriddis (of 5 varahas) one of the vriddis having 4 paṇas less.

The details for the haravari of Nārave in Chikka Kodanāḍ:—Out of the gross

revenue of 73 varahas, the guru (śripādāṅga) has granted 2 varahas and 5 paṇas for the villagers. Deducting this the net revenue of the haravari Nārave is 70 varahas and 5 paṇas. After dividing this into 14 vṛittis, the extra sum of 5 paṇas will go to the holders of the vṛittis of Hēḍali.

The gross revenue of Maṇḍanāḍu, a haravari of Kikkundanāḍ is 48 varahas. Out of this the guru has granted 3 varahas for the villagers. Net revenue is 45 varahas divided into 9 vṛittis.

The gross revenue of Maṇḍanāḍu the *haravari* of Bōlūr situated in Kikundaṇāḍu is 13 varahas. Deducting 5 paṇas remitted out of this, the net revenue is 12 varahas and 5 paṇas and this is divided into $2\frac{1}{2}$ vṛittis.

The gross revenue of the *haravari* of Arisinavalli situated in the same nāḍ is 6 varahas. Out of this 1 varaha has been granted by the guru to Sūrappa. Net revenue 5 varahas forming 1 vṛitti.

The gross revenue of Honnalebhāgi situated in Kelanāḍ whose original revenue was 75 varahas is 313 varahas 5 paṇas at the rate of 4 varahas and $1\frac{1}{4}$ paṇas and $1\frac{1}{2}$ tāras* of the new assessment for 1 varaha of old assessment. Out of this deducting 61 varahas for the *umbali* of the officials of the nāḍ, the net revenue is 252 varahas and 5 paṇas. A sum of $22\frac{1}{2}$ varahas from among this amount is assigned to make up the deficiency of $4\frac{1}{2}$ vṛittis out of the 120 vṛittis (the remaining 230 varahas go to the Matt and not to individual persons).

LL. 134-149.

Thus as the śripādāṅga Bhāratitirtha granted lands of the revenue value of 600 varahas as an agrahāra dividing the same into 120 vṛittis at the time of the consecration of the god Vidyāśankara, the vṛittis will be enjoyed by the Brahmins as long as the moon and sun endure. The said mahājanas (Brahman donees) will themselves be responsible for any loss or gain accruing in the villages (vṛittis) granted to them at the time of writing this śāsana in proportion to their income.

Out of the total revenue value of 928 varahas granted (to the Śringēri matt up to date), deducting 600 varahas divided 120 into vṛittis, the remaining 328 varahas are thus distributed :—

Four varahas are granted for Giṇikal, three for Maṇḍanāḍ, one for Arasinavalli, 5 paṇas for Bōlūr. Deducting this total sum of 8 varahas and 5 paṇas granted, the balance of 319 varahas and 5 paṇas is to be expended thus :— 15 varahas for the services of the deity at Simhagiri, 30 varahas and 4 paṇas for the Pāṇḍavas. After deducting this sum of 45 varahas and 4 paṇas, the balance of 274 varahas and 1 paṇa is to be utilised as follows :— From the 230 varahas remaining unexpended towards the vṛittis from the revenue of the village Honnavalli-bhāgi, 5 varahas are to be spent for the food offerings to the god of Śankarapura and for

* 1 tāra seems to be equivalent to $\frac{1}{10}$ of a hāpa.

(the livelihood of) those who prepare the food. The remaining sum of 225 varahas with the addition of the income of 44 varahas accruing from the rice lands of Giṇikāl amounts to the total revenue of 269 varahas and 1 paṇa and the *śripādagal* has assigned this amount for the services in Vidyāśāṅkara and other temples, for feeding the ascetics and for other expenses in the matt and for (the livelihood of) the attendents and the grant will continue to be enjoyed in the said manner for ever.

To this effect the copper śāsana has been presented.

Sri Virūpāksha.

Note.

DESCRIPTION.

This is found in a kadita in the Śringēri Matt and is said therein to be the copy of a copper plate inscription the original of which consisted of 7 plates. This kadita which consists of nearly 200 pages contains transcripts of several inscriptions and accounts relating to the Śringēri Matt. The portion containing the first three pages of this inscription is moth-eaten and only a few letters in each line are now discernible. Probably the whole was in a good condition when it was copied by the Archaeological Department in 1916. The Śringēri Matt has also published a copy of this inscription privately. From the nature of the kadita, its characters and contents it seems probable that it may be a hundred or a hundred and fifty years old. Numerous such kaditas are found in the Śringēri Matt.

The original copper plates from which this inscription is said to have been copied have not been found. It is not possible now to say how far the writing on them has been correctly copied or whether the original copper śāsana itself was genuine or not.

CONTENTS.

Like other copper plate śāsanas of the Śringēri Matt, this record also begins with verses addressed to the gods Gaṇapati, Śambhu and the Boar incarnation of Vishṇu. Next come verses in praise of the gurus Vidyātīrtha, Vidyāraṇya and Bhāratitīrtha. These merely extol their spiritual greatness and do not in any way refer to their political influence or work. The order in which the names of these gurus occur is worth attention; Vidyāraṇya comes earlier than Bhāratitīrtha and this would indicate that he was considered senior to Bhāratitīrtha.

After the praise of these gurus comes the eulogy of kings Bukka I and Harihara II.

Next we find it stated that Harihara II issued this copper plate sāsana in order that the grants made in Śringeri might continue for ever. The date of the sāsana is given as Ś 1302 Raudri Mâr. śu 1 Sō. Now Ś 1302 corresponds to the cyclic year Raudri. But in this year the month Mārgaśira is suppressed (kshaya). We must therefore take as is sometimes done the solar month corresponding, viz., Mārgaļi (Dhanus). It must be remembered that in the adjacent district of South Canara, Tulu Brahmins use the *sauramāna* or solar month for calculating the dates of their festival days, etc. The solar month corresponding to Mārgaśira is Dhanus and the tithi śu. 1 in this month is really Pushya śu. 1 according to lunar calculation. This tithi corresponds to Wednesday 28th November 1380 A.D. and not to Monday as stated in the record. If we take the next year, i.e. Ś 1303 Durinati, as is sometimes done and also take the śu. 1 of the solar month corresponding to Mārgaśira, the tithi coincides with Monday, December 16, 1381 A.D. on which day Amāvasya ended at '43 of the day or about 4 P.M.

Then the inscription proceeds to give details of the former grants to the Śringēri maṭha by the kings of Vijayanagar :—

The first grant referred to is that said to have been made during the reign of Hiriyā Hariyappodeyar (Harihara I) while ruling in Hoyasaṇadēsa in Pârthiva sam. Phâl. ba. 1 Thursday. This grant, it is said was made by Mârappa Vodeyar, younger brother of that king and *aliya* Billappadaṇayaka, (*aliya*—son-in-law or nephew) when they went to Śringēri to pay respects to Vidyâtirtha-śripada, for the maintenance of the ascetics, disciples and attendants and their families who remained with Bhâratitirtha-śripâda. They are said to have granted lands under the orders of Harihara I in Kelanâdu in Sâtaligenâdu of the annual income of 502 gadyâṇas and 5 paṇas.

This grant is similar to E. C. VI Śringēri 1 both in the date and general contents. The date of that inscription is Ś 1268 Pârthiva sam. Phâl. ba. 1 Thursday, corresponding to March 9, 1346 A.D., Thursday. The date of this grant is also the same. But while Śringēri 1 speaks of the grant made by Harihara I and all his four brothers as well as by Kumâra Sôvaṇṇa Odeyar and Aliya Ballappa-daṇayaka, the present grant speaks of the grant being made by prince Mârappa Odeyar and Aliya Ballappa daṇayaka. While Śringēri 1 makes no reference to Vidyâtirtha beyond giving a stanza in his praise at the beginning, the present record refers to a visit paid to Vidyâtirtha at Śringeri by Mârappa Odeyar and Ballappa-daṇayaka, though the grant made by them is stated to be for the maintenance of the disciples, etc., of Bhâratitirtha. Nextly Śringeri 1 does not give the figure of 502 gadyâṇas and five paṇas as the annual revenue of the lands granted but gives 250 gadyâṇas omitting however minor taxes.

(2) The second grant given in the Kaḍita is dated Manmatha sam. Phâl. śu. 1 Tuesday and refers to the visit paid by Bukkarâya (King Bukka I) to Hiriyā

Śripādangalū (Vidyātīrtha) at Śringēri and the gift made by him of lands in Kelavalli Sātalige-nāḍ and also in Kikunda-nāḍ of the annual income of 425 gadyāṇas and paṇas five. Nothing is here said about Bhāratī-tīrtha.

This grant corresponds to the stone inscription near Gaṇapati Vagīsvari temple in Śringēri (No. 2, p. 117). The date given there is 1277 Manmatha Phāl. Śu. 1 Tuesday is the same as that found here. Only no śaka year is here given but it can be inferred from the date given in the beginning. The visit paid by Bukka I to Vidyātīrtha at Śringēri and his grant for the livelihood of the attendants and food of ascetics in that matt, viz., the matt of Vidyātīrtha at Śringēri are common to both the records. The details of the grants also generally agree. Only the total annual value of lands given by Bukka I is stated to be 360 gadyāṇas in the stone inscription while it is said to be 425½ gadyāṇas in the Kadita.

(3) The Kadita next proceeds to give details of how the above were disposed of by Bhāratītīrtha. He is said to have divided lands of the annual income of 600 varahas into 120 vrittis of 5 varahas each and assigned the remaining 328 varahas for the services for Vidyāśankara and other gods and for the maintenance of his ascetic disciples, students, attendant Brahmans and their families.

From this it is evident that the temple of Vidyāśankara came into being some time after 1356. There is nothing to show when it was constructed. Its earliest limit is 1356 A.D., latest limit is 1380-1, the date of the present record. It is believed to be a samādhi temple constructed in memory of Vidyātīrtha after his death. The god in the temple consisting of a linga called Vidyāśankara is frequently referred to in inscriptions of Śringēri. (Śringeri 22 of 1392, etc.) We find later the name Vidyāśankara applied to Vidyātīrtha in literature. Thus Vidyāraṇya-kāla-jñāna refers to Vidyāraṇya as Vidyāśankara-śishya. No inscriptions have been so far discovered at Śringeri from 1356 to 1381.

(4) The Kadita proceeds to tell us that after this, Bukkarāya sent the *nirūpa* (order) of the Hiriya-śripādangal (senior guru) and his own *binnavattale* (letter of request) to Benares and got Vidyāraṇya-śripāda to come from Benares to Virūpāksha (Hampe). Some days after the return of Vidyāraṇya the king took him to Śringēri and for the ascetics, disciples, Brahman attendants, etc., who stayed with Vidyāraṇya sent a *nirūpa* (order) to Mādarasa ordering him to bestow lands of the annual value of 222 varahas and four paṇas belonging to the Masikeya-gauḍa in Kikkundanāḍ.

Several questions are involved in a study of this part of the kadita (ll. 66-72). When did Vidyāraṇya go to Benares and when did he return to Śringēri and take charge of the Matt? The earliest inscription that has been discovered so far of Vidyāraṇya as the head of the Śringēri Matt is dated in 1375 (Mad. Ep. Rep. 1928-1929, p. 81, No. 460). This is a stone inscription at Kuḍupa in South Canara District. We also learn from another kadita in the Śringēri Matt that Bhāratī-

tīrtha died in 1374 (M. A. R. 1916, p. 18) and if that record is worthy of acceptance it follows that Vidyāranya was installed at Śringēri in 1374 or 1375. It is likely therefore that he should have started from Benares to Vijayanagar in 1373 or 1374 and after a short stay at Vijayanagar gone to Śringēri accompanied by the king Bukka and taken charge of the Śringeri Matt in 1374 or 1375. Bhāratitīrtha might have been too old and ill at this time and died shortly after Vidyāranya's return and installation as the Pontiff of Śringēri Matt. Guruvamśakāvya, which gives the traditional history of the Śringeri gurus, tells us a similar story. Vidyāranya is said to have worshipped the god Vidyāśankara in company with Bhāratitīrtha at Śringēri and then Bhāratitīrtha died and Vidyāranya became the head of the Matt at Śringēri. Shortly after this Bukka I is said to have died and as this happened in 1377 the story given in that poem fits in with the provisional scheme given above.

But there is one important difference. Who was the guru that sent the *nirūpa* or order to Benares calling Vidyāranya to Śringēri? Guruvamśakāvya says that it was Bhāratitīrtha. The word used in l. 66 of the kadita for the guru whose *nirūpa* was sent to Vidyāranya is *hiriya śripādangal* or senior guru. No name is given. Earlier in the Kadita the word *hiriya-śripādangal* is applied to Vidyātīrtha (ll. 43-44). But Vidyātīrtha must have died long before the date of this Kadita (1380-81) since after his death the Vidyāśankara temple is said to have been erected in his memory and that fine big temple must have taken several years for construction and consecration and grants for that temple are recorded in the Kadita. Hence we may interpret that under the *nirūpa* of Vidyātīrtha issued later by Bhāratitīrtha, Vidyāranya started for Vijayanagar and probably after a halt there reached Śringēri. By this time the consecration of Vidyāśankara temple was over and Bhāratitīrtha was sinking. He had been connected with the Śringeri Matt from at least 1346 the date of Śringeri 1 to 1374 and was now too old to manage the Matt. It is certain that Vidyāranya assumed charge of the Matt soon after his return to Śringēri as the Kadita speaks of a fresh grant of land for the livelihood of the ascetics, etc., in the matt or sannidhi of Vidyāranya on the occasion of Vidyāranya's return to Śringēri (l. 69 of the Kadita). This grant is said to have been made under the king's orders by Mādarasa. Now Mādarasa is the same as Mādhavamantri, governor of Chandragutti and Banavase, etc., during the years 1346—1391. No inscription has been however discovered recording his grants to the Śringeri Matt. But two of his grants to temples in the neighbouring taluk of Koppa are dated in 1368 and 1369 and show him ruling over a large province (E. C. VI Koppa 6: p. 215 of the last Report for 1932). Some writers have confused him with the sage Vidyāranya which is impossible if the kadita is to be believed.

Why Vidyāranya went to Benares is also difficult to ascertain. Both Guruvamśakāvya and Vidyāranya-kālajñāna describe his journey to Benares, to pay

his respects to the sage Vyāsa and his learning the ancient mysteries from that sage and founding the Vijayanagar Empire. Guruvamśakāvya also tells us that soon after the installation of Harihara I on the throne of Vijayanagar, Vidyāraṇya went to Benares where he stayed until he was invited to return to Śringēri. An important question naturally arises from this. Both the Śringēri Matt copper plate and the Kaḍita indicate the seniority of Vidyāraṇya to Bhāratitīrtha. The Guruvamśakāvya also makes Vidyāraṇya an elder brother of Bhāratitīrtha before sanyāsa, though the latter took sanyāsa earlier. Vidyāraṇya-kālajñāna makes Bhāratitīrtha a disciple compiling the work Vidyāraṇya-kālajñāna under the orders of Vidyāraṇya. In none of these works is Vidyāraṇya spoken as the disciple of Bhāratitīrtha but he is regarded as the immediate disciple of Vidyātīrtha (or Vidyāśankara as he is called). If so why did not Vidyāraṇya assume charge of the Śringēri Matt before 1375? If we accept the Śringēri tradition, we may surmise that he was engaged in religious and probably political work, that he travelled a great deal and left the Matt at Śringēri to his guru Vidyātīrtha and his junior Bhāratitīrtha and that after Vidyātīrtha died and Bhāratitīrtha fell seriously ill about 1373 or 1374 Vidyāraṇya returned to take charge of the affairs at Śringēri. He was specially induced to take this step by the instructions of his guru. But nothing can be said definitely about this or the political work of Vidyāraṇya since reliable inscriptional evidence is not available.

The Kaḍita further informs us that Prince Chikkarāya, son of Harihara II, while he was ruler of Āraga also granted lands of the revenue of 202 gadyāṇas and five paṇas in the villages Hulugār of Kikkundanādu, Horavanttur, in Hiriya-kodanād, etc., to Vidyāraṇya-śripāda for the Matt.

Lastly it is said that all these grants were consolidated by Harihara II. Details of the distribution of lands made by Bhāratitīrtha at the time of consecrating the Vidyāśankara temple, are next given and the signature śrī Virūpāksha is found below the grant. There is a reference in Guruvamśakāvya to the grant of such a copper plate (dattānām svēna pūrvaiścha vṛittinām tāmra-sāsanam mēdinindro munindrasya prēmne dād dvija-panktaye: Guruvamśakāvya Ms. Chapter VIII, verse 15).

34

Koḍalimande grant (sannad) of Hälēri Virappodeyar, King of Coorg,
dated Ś 1678 in the possession of the Śringēri Matt.

Kannada language and characters.

ಶ್ರೀ ಹಲೇರಿ ಸುತದ್ವರುವ ಮಹೋಂದು ಕಾಗದದ ಸ್ನಾದು.

1. ಶ್ರೀ ವಿರಾಪದೇಯರ ಕಾರದಾಂಚಾ ತೆಂದ್ರಮುಳ್ಳೀಕ್ಕರ ರಜ್ಜುಗಢ್ಣವಿನಾಯಕನಾಳುಮಿಯ ಪಾಡಕ್ಕೆ
 2. ನಮಸ್ತುತೀರ್ಥಾರ್ಥಬ್ರಹ್ಮಾಯ ಸರ್ವಕರ್ಮಸುಸಾಧ್ಯಜೀವ ಘಲದಾಯನಮೇ ನಿತ್ಯಂ ಕೇಶವಾಯ ಶಿವಾಯತ್
- ನಮಸ್ತುತು ಶಿರಸ್ತುಂದು

3. ಚಂದ್ರಚಾಮರ ಹಾರವೇ । ಶ್ರೀರೇಣು ನಗರಾರಂಭ ಮೂಲಕ್ತಂಧಾಯ ತಂಧವೇ । ಸ್ವಸ್ತ್ರೀ ಜಯಾಭ್ಯು ದಯ ಕಾರಿವಾಹನ ತ
4. ಈ ಪ್ರಯತ ಒಟ್ಟಿನನಿಯ ಸಂದ ವರ್ತಮಾನ ಧಾತು ಸಂಪತ್ತರದ ಹೆಚ್ಚು ಬಿಂದು ಚಂದ್ರವಾರದಲ್ಲಿ ಶ್ರೀಮತ ಕೃರಮಹಂಸ
5. ಪರಿವಾಸಕಾರಕಾರ್ಯವರ್ಯುಫ ಪದವಾಕ್ಯ ಪ್ರಮಾಣ ಪಾರಾವಾರ ಪಾರಿಣ ಯಮನಿಯವಾಸನ ವಾತಾ ಯಾಮ ಪ್ರತಾಂಕಾರ ಧ್ವಾ
6. ನಧಾರಣ ಸಮಾಧ್ಯವಾತ್ತಂಗ ಯೋಗಾನುಭಾವನೆಷ್ಠ ತಪಶ್ಚಕ್ವತ್ಯಾನಾಷ್ಠ ಏಧಿನ ಗುರುಪರಂಪರಾಪೂರ್ವ ಘಡ್ಯಾಘಾನಾಸ್ಥಾ
7. ಮನಾಚಾರ್ಯುಫ ವಾಖ್ಯಾನ ಸಿಂಹಾಸನಾಧಿಕೃರ ಸರಲ ಸಿಗಮಾಗಮ ಸಾರಹ್ಯದಯ ಸಾಂಖ್ಯತ್ರಯ ಪ್ರತಿಪಾದಕ ವೈದಿಕ
8. ಮಾರ್ಗಪ್ರವರ್ತತಕ ಸರ್ವತಂತ್ರ ಸ್ವತಂತ್ರ ಆದ ರಾಜಧಾನಿ ವಿದ್ಯಾನಗರ ಮಹಾರಾಜಧಾನಿ ಕಂನಾಷಿಕ ಸಿಂಹಾಸನ
9. ಪ್ರತಿಖಾತಮನಾಚಾರ್ಯುಫ ಶ್ರೀಮದ್ಭಾಷಾಧಿರಾಜ ಗುರುಧಿಂಷಿಂಡರಾಚಾರ್ಯುಫ ರುಜ್ಞತ್ವಂಗ ಪ್ರವರಾಧಿಕೃರ ತುಂಗ
10. ಭಾದ್ರಾ ಶೀರವಾನ ಶ್ರೀ ಸಚ್ಚಿದಾನಂದಭಾರತಿ ಸ್ವಾಮಿಗಳ್ಯಾಯ್ಯಾನವರ ಕರಕಮಲ ಸಂಕಾತರಾದ ಶ್ರುಂಗೇರಿ ಶ್ರೀಮದಭಿ
11. ನವ ಸಚ್ಚಿದಾನಂದ ಭಾರತಿ ಸ್ವಾಮಿಯವರ ಮರದ ಶ್ರೀ ವಿದ್ಯಾತಂಕರ ಸ್ವಾಮಿ ಕಾರದಾಂಬಿಕ ಅಂಮನವರು ಶ್ರೀ ಚಂದ್ರ
12. ಮೂರ್ಖಿಕೃರ ಸ್ವಾಮಿಯವರ ಸಂಸ್ಕಾರಿಯಲ್ಲಿ ಅಶ್ವೇಜ ಶು ಗಂ ದಿವಸ ನಡವ ಪ್ರಜ ಬ್ರಾಂಹ್ಯಣ ಸಂತಪರಣ ದೀಪಾ
13. ರಾದನೆ ಆಂಗರಂಗ ಪ್ರೇರಿಣಿತ್ವಾಜ ಮುಂತಾದ ಸೇವ ಬಗ್ಗೆ ಕಾಳ್ಯಪ ಗೀರ್ಭತ್ವದ ಕೊಡಗಿನ ಹಾರೇರಿ ವೀರಭೇಣ ಜೀರೂ ಸ
14. ಮುರ್ಖಿಸಿದ ಸ್ವರ್ಧದ ದಂಪತ್ತಿಶಾಸನದ ಕ್ರಮವೆಂಂದರೆ ನಂಮು ಸ್ವರ್ಧಕ್ಕೆ ನಡಮು ಬರುವ ಕೊಡಲಮಂದೆ ಸ್ವರ್ಧ
15. ವಂದಕ್ಕೆ ಮುಹ್ಯದ್ವಾ ಸಿಸ್ತುಗಿ ಇಂಂ ಮುಂನೆರು ವರಕೆ ಯಿದಕ್ಕೆ ಕೆಡಿದ ಉಪಗಾಮ ಕೆರಗಣ ಸಹಾ ಶ್ರುಂಗೇರಿ
16. ಮರದ ಶ್ರೀ ವಿದ್ಯಾತಂಕರ ಸ್ವಾಮಿ ಕಾರದಾಂಬಿಕ ಅಂಮನವರು ಚಂದ್ರಮಾಧಿಕೃರ ಸ್ವಾಮಿಯವರ ಸಂಸ್ಕಾರಿಯ
17. ಲ್ಲಾ ವಿಷಯದರ್ಶಿ ದಿವಸದಲ್ಲಿ ನಡವ ಸೇವ ಬಗ್ಗೆ ಹಾರೇರಿ ವೀರಭೇಣಿದೇರೂ ನಂಮು ಮಾತ್ರಾ ಕಿತ್ತುಗಳಿ
18. ಗೆ ಪುಂಜ್ಯರೇಣುಕಾವಾತ್ರಯಾಗಿ ಸಂಸ್ಕಾರಾಧಿಷ್ಟಿಯಾಗಿದೆಂದು ಯಾದೆ ಶುಭ ದಿವಸದಲ್ಲಿ ಸಕರಂ ಜೀಣ್ಯೇದರು
19. ದಾನಧಾರಾ ಪುರುಷರವಾಗಿ ಸರ್ವಮಾಂಸ್ಯವಾಗಿ ಕೊಳ್ಳುವಾಗಿ ಯೇ ಕೊಡಲಮಂದೆ ಸ್ವರ್ಧವನ್ನು ಶ್ರುಂಗೇರಿ ಮರದ
20. ಶ್ರೀ ವಿದ್ಯಾತಂಕರಸ್ವಾಮಿ ಶ್ರೀ ಕಾರದಾಂಬನವರು ಶ್ರೀ ಚಂದ್ರಮಾಧಿಕೃರ ಸ್ವಾಮಿಯವರ ಸಂಸ್ಕಾರಿಯಲ್ಲಿ ಕಾಲಂ
21. ಪ್ರತಿಯಲ್ಲಿ ಅಶ್ವೇಜ ಶು ಗಂ ಯಿಷ್ಟು ನಡವ ಪ್ರೋಣಿತ್ವಾಜದ ಬಗ್ಗೆ ಅಂದಾರುಕ್ರಿಸ್ತಾಯಿಯಾಗಿ ಸುಖ ದಿಂ ಅನುಧಿಮಿಸಿಕೊಂಡು ಬರದೇರೆಂದು ಹಾರೇರಿ ವೀರಭೇಣಿದೇರೂ ಸಮರ್ಪಿಸಿದ ಕೊಡಲ ಸ್ವರ್ಧದ ಧ
23. ಅಂಮರಶಾಸನ ಆದಿತ್ಯ ಚಂದ್ರಾಮಿರೇಣಲಕ್ಷ್ಮಿ ದಾಖೂರು ರಾಜ್ಯಾಷ್ಟಾದಯಂ ಯಾವುತ್ತು । ಆಂತಕ್ಕಾರಾ
24. ಶ್ರುತಿ ಉಭೇಷರಂಧ್ರೇಧಿಮಸ್ಯ ಜಾನಾತ ನರಸ್ಯಲ್ಲತ್ತಂ ॥ ದಾನಪಾಲನಯೇಮರಧೈರ್ ದಾನಾಧೈರ್ಯೇನು
25. ವಾಲನಂ । ದಾನಾಷ್ಟ್ಯಗ್ರಮವಾಷ್ಟ್ಯೇತಿ ವಾಲನಾದತ್ತು ತಂದದಂ ॥

*Translation.***LL. 1-3.**

To the feet of Śrī Vidyāśankara, Śāradāmbā, Chandramaulīśvara, and Rantnagarbha Viṇāyakasvāmi. Obeisance to Kēśava and Śiva who are worshipped by the three worlds, are witnesses to all actions and grant the desires (of the supplicants). (Usual stanza in praise of Śambhu).

LL. 3-14.

Be it well. In the auspicious year 1678 of the Śālivāhana era, on Monday the 5th lunar day of the dark half of Chaitra in the year Dhātu, Häléri Virappodēr of Kodagu (Coorg) of the Kaśyapa-gōtra granted the following dharmaśāsana (charter of gift) of sthaṭa (lands) in order to provide for the expenses of the worship of gods, feeding of Brahmans, illuminations, decorations and festivals and other services conducted on the 10th lunar day of the bright half of Āśvija in the holy presence of the deities Vidyāśankarasvāmi, Śāradāmbike-amma and Chandramaulīśvara in the Mutt of Abhinava Sachchidānandabhārati of Śringēri, spiritual son (lit: born from the hand) of Sachchidānanda-bhārati-svāmi, the chief of ascetics, an expert in *pada*, *vākyā* and *pramāṇa*, engaged in the performance of eight-fold yōga consisting of restraint, control of passions, sitting in different postures, control of breath, withdrawing the mind from external objects, meditation, control of mind, and absorption of the mind in God, an emperor of austerities, (possessed of the title) establisher of the six darśanas, a lineal descendant of the gurus from time immemorial without break, lord of *vyākhyāna-simhāsana* (seat of teaching scriptures), teacher of the inner truth and essence of all the Vēdas and āgamas and the three Sāṅkhyas, establisher of the Vēdic doctrine, master of all the *tantras*, establisher of the throne of Karnāṭaka in the ancient capital Vidyānagara, preceptor of the king of kings, great teacher of the universe, lord of the excellent city of Rusya Śringapura, and dweller on the banks of the Tungabhadrā:—

LL. 14-23

In order that our parents might attain regions of bliss and our state might prosper, we Häléri Virappodēr have on this auspicious day granted as sarvamānya with pouring of water and gift of gold this Koḍalimandestala which belongs to us, yielding an annual income of 300 varahas with its hamlets, and tanks for defraying the expenses of services conducted on Vijayadaśami day for the gods Vidyāśankara, and Śāradāmbikā of the Śringēri Maṭha.

Accordindly we Häléri Virappodēr have bestowed this dharmaśāsana (charter of gift or charity) of Koḍali-sthala that religious worship and services might be offered on the 10th lunar day of Āśvija every year in the presence of Vidyāśankarasvāmi, Śāradāmbā and Chandramaulīśvarasvāmi, of the Śringēri Maṭha and the grant may be enjoyed in peace for as long as the moon and sun endure.

LL. 23-25.

(Verse regarding the witnesses; sun, moon, etc., and the verse showing the superiority of the maintenance of a gift over that of making a fresh gift.)

Śrī Virabhadra.

Note.

This is a paper sannad in the Śringēri Matt and records the gift by the Chief of Coorg (Koḍagu) named Hālēri Virappa Odēyar (1736-1766) to the Śringēri guru Abhinava Sachchidānanda Bhārati C. 1741-1767 disciple of Sachchidānanda Bhārati C. 1705-1741 as sarvamānya of the village Koḍali-mande-sthāla of the revenue of 300 varahas to provide for the special services conducted on the Vijaya Daśami day (the last day of the Dasara festival) for the deities Vidyāśankara, Śāradāmbikā and Chandramaulīśvara in the Śringēri Matt and also for the feeding of Brahmans on that day.

The date of the grant is given as Monday 5th lunar day of the dark half of Chaitra in the year Dhātu Ś. 1678 corresponding to 19th April 1756, a Monday.

The inscription gives numerous titles to the Śringēri gurus including the title the establisher of Karnāṭaka throne in the ancient city of Vidyānagara and preceptor of great kings and of the universe (LL. 8-9). These titles are not met with in any of the numerous inscriptions of the Śringēri Matt during the days of the Vijayanagar empire but are found in those of recent times such as those of the Mysore Royal family (see Śringēri Jagir Inscriptions in E. C. VI, etc.). The Chief of Coorg claims to be of the Kāsyapa-gētra. He was a Lingāyat, though tolerant to all religions.

The deities Vidyāśankara and Śāradā are worshipped in separate temples at Śringēri described in pp. 12 and 15 of M. A. R. 1916. Chandramaulīśvara is the crystal liṅga worshipped in the Matt at Śringēri. Ratna-Garbha-Vināyaka is also a sacred object of stone worshipped in the above matt.

The record ends with the signature of the chief: Virabhadra.

35

Khasāpura grant (sannad) of Basavappa Nayaka, chief of Jugali
dated Ś 1707 in the possession of the Śringēri Matt.

Kannada characters and language.

ಶ್ರಿಂಗೇರಿ ಮತದ್ವರುವ ಕಾಗದದ ಸನ್ನಿಧಿ.

1. ಶ್ರೀ ರಾರಘಾ ಜಂಡ್ಯಮಾರ್ಕೆಶ್ವರ
2. ಶ್ರೀಮತ್ಯರಮಹಂಸ ದಂಬಾ, ಜಕಾಚಾರ್ಯರ್ವರ್ತ, ಪದವಾಕೃಷ್ಣಮಾಳ
3. ಪಾರಾವಾರ ಪಾರೀಣ ಯಮನಾಯಿಮಾನನ ಪಾಲಿಣಾಯಾಮ ಶ್ರೀಕಾರ ಧ್ವನಿಧಾರ
4. ಈ ಸಮಾಧ್ಯಶ್ವಾಂಗ ಯೋಗಾನುಭಾವ ನಿತ್ಯ ತಪಸ್ಯಕೃಪರ್ವ, ವಾಧ್ಯಾರ್ಥಿನ್ಯ ಗುರುತ್ವ
5. ರಂಪರಾಜಾತ್ಮ ಪತ್ರ ರಕ್ಷಣ ಸ್ಥಾಪನಾಕಾರ್ಯ ವಾಖ್ಯಾನ ಸಂಕಾಸನಾರ್ಥಿಶ್ವರ ಸಕಲು

6. ಗಮಾಗಮ ನಾರಹ್ಯದಯ ನಾಂಬುತ್ರಯ ಪ್ರತಿಪಾದಕ ಷ್ವೇರಿಕಮಾರ್ಗ ವ್ಯವರ್ತಕ
7. ಸರ್ವತಂತ್ರ ಸ್ವತಂತ್ರ ಅದಿ ರಾಜಧಾನಿ ವಿದ್ಯಾನಗರ ಮಹಾರಾಜಧಾನಿ ಕನಾರ್ಕ ಸಿಂ
8. ಹಾಸನ ಪ್ರತಿಭಾವು ಹಾರ್ಯ ಶ್ರೀಮಂದಾರ್ಥಾಧಿರಾಜ ಗುರುಧೂಮಂಡರಾಕಾರ್ಯ ಯ
9. ಷ್ವೇತಂಗ ಪುರಾಣಾಧಿಕೃತ ತುಂಗದ್ವಾರ್ತಾ ಶ್ರೀಮಂದಾರ್ಥಾಧಿರಾಜಂಕರ ಪಾದಪದ್ಮಾರ್ಥಾಧಿ
10. ಕ ಶ್ರೀಮಂಧಿನವ ನರಸಿಂಹ ಧಾರ್ಶಿಸಾಮಿ ಗುರುಕರಕಮಲ ಸಂಚಾಕರಾದ ಶ್ರಿಂಗೇರಿ ಶ್ರೀ
11. ಸಹ್ಯಾದ್ರಾನಂದ ಧಾರ್ಶಿ ಸಾಮಾಜಿಕವಿಳಿಗಳಲ್ಲಿ

ಶ್ರೀ

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12. ಸಮಸ್ತಂಗ ಶರಶ್ಯಂಭಿ ಚಂದ್ರಹಾಮರ ಹಾರ್ಶವೇಶ ಶ್ರೀರೋಽಕ್ಷ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ತಂಭವೇ ಷ್ವೇತಾ
13. ಶ್ರೀಷಿರ್ಯಾಧ್ಯಾದ್ಯಾ ತಾಲವಾಹನ ಶಕ ವರುಷಂಗಣ್ಣಿ ಒಂಟ ಸಾವಿರದ ಯೇಳನೆಯ ವಿಶ್ವಾಸ
14. ಸು ಸಂಪತ್ತರದ ಮಾರ್ಗಾಧಿರ ಶು ಲ ಲು ಶ್ರೀಮಂಸ್ಯ ಹಾನಾಯುಕಾಕಾರ್ಯ ಧಾರ್ಶಿಗೆ ತತ್ವವ ನಾಯ
15. ಕರ ಗಂಡ ಮರೆಹೊಕ್ಕರ ಕಾಯಿವ ಪಾರಾಂತ ಗೆಲ್ಲು ಜುಗಳಿ ಸೇವೇಮೈಬುರ ನಾಯಕರ ಒಸವಪ್ಪ ನಾಯಕ ರಪ್ರಾ
16. ಬರಸಿಕೊಳ್ಳು ಘಣಾನ್ನಿ ಸರ್ವಮಾನ್ಯದ ಗ್ರಾಮವಾನ ಪಣ್ಣಿದ ಕ್ರಮವೆಂದರೆ ಅಧಾಗಿ ಸಂಸ್ಕಾರದ ಕರಾಣಿವಾ
17. ಗದೇಕಂದು ಶ್ರೀದೇವರ ದೀಪಾರಾಧನ ದೇವಸ್ಯಾನದ ಶೇವ ಸಾರೋಧಾರವಾಗಿ ನಡವ ಬಗ್ಗೆ ಕೊಗಡಿ ವೇಂಣಿ
18. ಕೆನಲುವ ಕೊಣಿಪ್ಪರ ಶ್ರೀಮಂಯೋಗಿಗಳ ಕುಂಡಾರಪಣ್ಣಿ ಹರಿಕ ಬಣಿಯ ಬಸಾಪುರದ ಗ್ರಾಮವಂನು ದಾನಾ
19. . ರಾಘವರ್ಜುಕದಿಂದ ಸರ್ವಮಾನ್ಯವಾಗಿ ಕೊಣ್ಣು ಇದ್ದೇವ ಲ ಗ್ರಾಮ ಥಿ ನಿಕ್ಕೇಷ
20. ಜಲತರು ಪಾಷಾಣ ಅಕ್ಷಯೇ ಆಗಾಮಿ ಸದ್ಗುರುಗಳಿಂದ ಅಪ್ಯಂತೋಗ ಕಲಸ್ಯಾಮ್ಯ
21. ವಸು ಆಗುಮಾಡಿಕೊಂಡು ಸುಮಧುರ ಅನಾಧಿಸಿಕೊಂಡು ಶ್ರೀ ದೇವರ ದೀಪಾರಾಧನ ದೇವಸ್ಯಾ
22. ನದ ಸೇವೆಯಂತು ಸಾರೋದ್ಭಾರವಾಗಿ ನಡುಸಿಕೊಂಡು ಉರಕಾಲ ಕರಾಣಿವಂನು ಹಾರ್ಸೈಸಿಕೊಂಡಿರದೇಕಂದು
23. ಬರಸಿಕೊಳ್ಳು ಘಣಾನ್ನಿ ಸರ್ವಮಾನ್ಯದ ಗ್ರಾಮವಾನ ಪಣ್ಣವು || ಸ್ವದತ್ತಾ ದ್ವಿಗುಣಂ ಪುಂಜ್ಯಂ ಪರದತ್ತಾನು ವಾಲನಂ ||
24. ಪರದತ್ತಾಪಹಾರೇಣ ಸ್ವದತ್ತಂ ಸಿಷ್ಟಲಂ ಧರೇಣ || ೧ || ದಾನ ಪಾಲನಯೋಽಪ್ಯಂತ ದಾನಾಭ್ರೇಯೋನ ಪಾಲನಂ || ದಾ
25. ನಾಷ್ಟಗ್ರಂಥವಾರ್ತ್ಯೇತಿ ಪಾಲನಾದಹ್ಯತಂಪದಂ || ೨ || ಶಾರ

Translation.

L. 1.

Śri Śāradā-Chandramauļīśvara

LL. 2-11.

To Śri Sachchidānanda-bhārati-svāmi, born from the hands of Abhinava Narasimhabhārati-svāmi, chief of Paramahamsa-parivrājaka-chāryas, expert in pada, vākya and pramāṇa, etc. (as in LL. 1-10 of No. 41 up to dweller on the banks of the Tungabhadra :), worshipper of the lotus feet of Vidyāśankara,

(A seal with the letters Sri Basava inside.)

LL. 12-16.

(Verse in praise of Śambhu): Be it well. In the prosperous year 1707 of the Śalivāhana era, the cyclic year Viśvāvasu, on the 6th lunar day of the bright half

of Mārgaśīra, the illustrious mahānāyakāchārya, champion over the nāyakas who break their word, protector of those who take refuge under him, defeater of those who fight with him, Jugaļi Sōmaśēkhara Nāyaka's (son) Basavappa Nāyaka granted this charter of the gift of the landed estate consisting of a village free from imposts :—

In order that good fortune might attend the State we have bestowed with pouring of water as sarvamānya the village Khasāpura situated in Harike-balī, Kundūr-paṭṭaḍi of Koṭṭūr-sīme of Kogale-vēṇṭe that the illuminations and services both for the deities worshipped in the Matt and in the temples (in the Matt enclosure) might continue for ever. You may enjoy in peace the eight-fold powers of possession including treasure on the surface and underground, etc., and pray long for our prosperity.

This is the charter of the gift of land granting a village tax-free.

Imprecatory verses (svadattād dviguṇam, etc., and dāna-pālanyōr madhye, etc.)

Note.

This is also a paper sannad in the Śringēri Matt and records the gift to the Śringēri guru Sachchidānanda Bhārati (1770-1814) disciple of Abhinava Narasimha Bhārati, of the village Khasāpura of Kundūr-paṭṭaḍi and Harike-balī in Koṭṭūr-sīme of Kogale-vēṇṭheya as a sarvamānya to provide for lamps and services in the Matt temples. The titles applied to the donee are the same as those of the previous number.

The donor is named Basavappa Nāyaka, son of Sōmaśēkharanāyaka, chief of Jugaļi. The titles applied to him viz: mahānāyakā-chārya, punisher of *nāyakas* who break their word, protector of refugees and conqueror of opponents show that he must have been a Bēda in caste like the pālegārs of Chitaldrug. Nothing is however known about who these chiefs were and where they lived.

The date of the grant Š 1707 Viśvāvasu Mār. śu. 6 corresponds to 7th December, 1785 A.D., a Wednesday.

The record has two seals, one at the beginning with the legend Śrī Basava and one at the end which has some word ending with *Sāra* (See M.A.R. 1916, P. 70).

The village granted Khasāpura is said to be situated in Koṭṭūr-sīme and Kundūr-paṭṭaḍi. Koṭṭūr is evidently the headquarters of Koṭṭūr taluk in Bellāri District. Kundūr is a village in the Honnāli Taluk of Shimoga District. The donor must have been ruling somewhere to the north-west of Mysore State.

MYSORE DISTRICT.

CHAMARAJNAGAR TALUK.

36

At the village Santemarahalli in the Hobli of Santemaraballi, on a slab in the land of Basappa situated near the *Musdfirkhana*.

Size $1\frac{1}{2}' \times 1\frac{1}{2}'$.

Kannada language and characters.

ಕಾಮರಾಟನಗರದ ತಾಲ್ಲೂಕುನ ಕಾನಗಾಳು.

ಕಾಮರಾಟನಗರದ ತಾಲ್ಲೂಕು ಸಂತೆಮರಬ್ಜ ಹೋಯಳ ಕಸಬಾ ಗ್ರಾಮದ ಮುಖಾಪರವಾನೆ ಬಳಿ ಒನ್ನೆನ್ನನ ಹೊಲದ್ವಾರಾವ ಕಳ್ಳನಪ್ಪ.

ತ್ವಮಾಣ $1\frac{1}{2}' \times 1\frac{1}{2}'$

1. ಬನವ	4. ಹೋಯ್ಯು ಹೋಯ್ಯು
2. ಮಾದೇಶ್ವರ	5. ಅರೆತಲೆನೋವು
3. ನಂಜುಂಡೇಶ್ವರ ಪ್ರಸಂಗ	6. ನಾಲ್ಕುರಜ್ಞರ

Translation.

Basava: Mâdêsvara: May Nanjunâdêsvara be pleased: it has departed: it has departed: Headache (are-tale-nôvu) and intermittent fever (Nâlkara-jvara).

Note.

This inscription engraved on a slab in modern Kannada language and characters of the present day is an instance of the methods used by ignorant and superstitious villagers as a remedy for certain diseases which are common among them and are difficult to be cured. A village doctor in Santemaraballi promises to cure the people of the above species of headache and fever if the patients worship the above slab with offerings of cocoanut, presents of money, etc., and drink the water used in washing the slab. He also administers to them the juice of a herb the name of which he keeps secret. On account of the efficacy of the herb and also the strong faith which the patients have in the doctor, some cures are occasionally effected and the doctor gets a name and some money also.

At the village Edûr, near Santemarahalli, on a stone standing in the land of Sankaraseṭṭi to the west of Jânipurada-katte.

Size $3\frac{1}{2}' \times 1\frac{1}{2}'$.

Kannada language and characters.

ಅದೇ ಸಂಕೇತರ್ಥ ಗ್ರಂಥಾಭಿಧಾನ ಕಾನುಪುರದ ಶಣ್ಣಗೆ ಪಡ್ಡಿಮಾ ಎಡುರು ಗ್ರಂಥಕ್ಕೆ ನೇರಿದ ತಂಕರೆಟ್ಟಿ ಹೊಲಬ್ಳಿ ಸ್ವಾಂತಿಕರುವ ಕಲ್ಲಿನಲ್ಲಿ.

ತ್ವರಿತ 3 $\frac{1}{2}' \times 1\frac{1}{2}'$

ಮುಂಭಾಗ.

1. ಶ್ರೀ
2. ಶುಕ್ಲಸಂವತ್ಸರದ ಶಾರಾವಣ
3. ಒಗನಮಂ ಎಕೆಷ್ವರು ನಾಗಂಜ
4. ನದೀಶಯಂಜ ಬಳ್ಳಿವದೀಶಯಂ
5. ಇ ಅಯ್ಯಮಲೆಯಜನ ದೇಶಯಂಜ
6. ವೇಳಿಷಾಪ್ರೇಚ ಮಲಪ್ರಗಂಧಯುವರು
7. ಅಜುಪ್ರಕಾರಿಗಾರಿಗಾರಿ ದೇವರಂ
8. ಗದೇವರಿಗೆ ಕುಸ್ಯ ವೋರಿಯ ಕ್ರಮ
9. ಚಂಕೆಂದರೆ ನಂಮ ಎಕೆಷ್ವರ ಭೂ
10. ಮಿವೇಷಗೆ ಆ ದೇವರಂಗದೇವರ
11. ಕೆಱಯ ಕಟ್ಟಿಸಿದ ಕೆಱಯ | ಸಹ
12. ಆ ಕೆಱಯ ಕೇರ್ಳೆರ ಯಲ ಯ

13. ಠಂಡಿತು ಮಂಜನು ಕೊಡಗೆಯೊ

14. ಗಿ ಬಿಟ್ಟೆವು ಆ ಕೆಣಿಗೆಯು

15. ಹೊಲಕ್ಕೆ ಕಲ್ಲಿನಲ್ಲಿಕೊಡು

16. ವೆವು ಈ ಅತ್ಯಂತ್ರಿಕ್ಕ ನಾ

17. ಪೆಲ್ಲರಿಂ ಸರುಂಟಿಯಂ

ಕಂಭಾಗ.

18. ದಂ ವೇಲಡಿಯಾಹ್ಲಿಕೊಟ್ಟೆ ವ್ರೇರ ಅಯ್ಯ

19. ನಬರಕ ಗವುಡಗಾರ ವೋಪ್ಪೆ

20. ಶ್ರೀದೇಸಿನಾತ ಶ್ರೀದೇಸಿನಾತ

21. ಶ್ರೀದೇಸಿನಾತ ಶ್ರೀದೇಸಿನಾತ ಶ್ರೀ

22. ದೇಸನಾತ ಶ್ರೀದೇಸಿನಾತ ಶ್ರೀನಂ

23. ಕರದೇವರು || ಮರ್ಮಾಜನ ಮಗನು

24. ದೊಂಡ್ರೊಜನ ಬರಕ ||

Transliteration.

1. śrī	14. gi biṭṭevu ā-kodageya
2. Śukla-samvatsarada Śrāvaṇa	15. holakke kalla nedsi koḍu-
3. ba || Maṇi Edevarū Nāgampā-	16. vevu yi artthakke nā-
4. na Dēsiyamṇa Balluva Dēsiyam-	17. vellarū saruchiyim-
5. ḡna Ayya Maleyanana Dēsiyamṇa	18. daṁ voḍam batṭukoṭṭa vôle
6. Mōṭagavuḍa Malappagavuḍa yivarū	Ayya-
7. ḡaru prajegavuḍugalu Dēvalim-	19. na baraha gavuḍagala voppa
8. ga-dēvarige koṭṭa vôleya krama-	20. śrī Dēsināṭa śrī Dēsināṭa
9. vemtemḍade namma Edevarū bhū-	21. śrī Dēsināṭa śrī Dēsināṭa śrī
10. mivolage ā Dēvalimgadēvara	Dēsināṭa śrī Dēsināṭa śrī Sam-
11. keṛeya kaṭṭisida keṛeya | saha	23. karadēvaru | Mallōjana maganu
12. ā keṛeya kiḷeriyal iyi-	24. Doḍḍojana baraha.
13. mnūru māmṇanu kodage-yā-	

Translation.

Good fortune. On Tuesday, 11th lunar day of the dark half of Śrāvāna in the year Śukla, the following six praje-gauḍus of Edevur, Nāganna's (son ?) Dēsiyanṇa, Balluva Dēsiyanṇa, Ayya, Maleyanṇa's Dēsiyanṇa, Mōṭagauḍa and Mallappagaṇḍa have granted the following *vōle* (charter) to Dēvalingadēvar :—For having built a tank named Dēvalingadēvara-kēṛe in our village Edevūr, we have given away as kodagi, a plot of land of the area of 100 *māṇṇus*, behind the lower bund (kṭlēri) of the said tank (to Dēvalingadēvar). We shall set up a stone in the above kodagi land (to mark the gift). To this we have all agreed voluntarily and granted this *vōle*.

The writing of Ayya. The signature of the gauḍus :—Śrī Dēśinatha : Śrī Dēśinatha : Śrī Dēśinātha : Śrī Dēśinātha : Śrī Dēśinātha : Śrī Sankaradēvaru : The writing of Doddōja, son of Mallōja.

Note.

This records the grant of some land to one Dēvalinga-dēvaru (who was probably a Lingāyat priest from his name) for having built a tank at the village Edevūr, same as Edūr, in which this inscription is found. The donors were the *praje-gauḍus* of the village. They got this inscription slab set up.

No date in terms of the Śaka era is given. From the nature, and the paleography of the record, it is probable that the grant belongs to the end of the 14th century and that the date given, viz., Śukla sam. Śrāvāna ba. 11 Mam. may correspond to Tuesday 17th August 1389.

As is common in several inscriptions, the donors have affixed the names of the local deities Dēśināthadēvaru and Sankaradēvaru for their signatures. One of the donors named Ayya wrote the grant and got it engraved by a sculptor named Doddōja. No king is named in the grant.

38

At the village Basavaṭṭi in the same hobli, on a slab set up near the Iṣvara temple. [Plate XXIV.]

Size 4' × 4'.

Old Kannada language and characters.

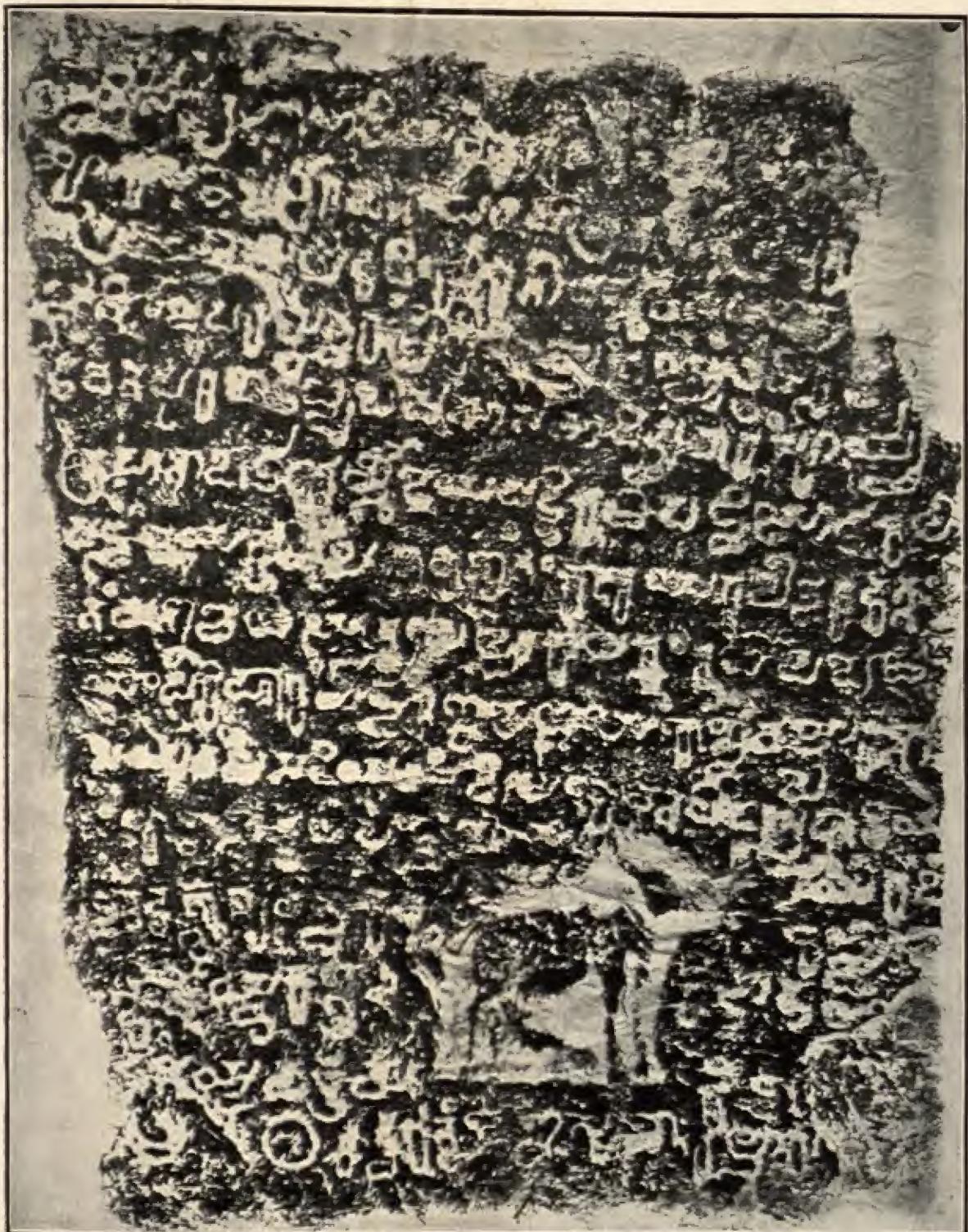
ಅದೇ ಸಂಕೇತಮರ್ಹ ಕೋಯಿ ಬನವ್ಯಾ ಗಾರುಮದ ಈಕ್ಕರ ದೇವಸ್ಥಾನದಬಳಿಗೆ ಸಾಮಾನ್ಯ ಕಲ್ಪ.

ಪ್ರಮಾಣ 4' × 4'.

ಕರ್ಣಾಟಕ ಮತ್ತು ಧಾರ್ಮ.

1. ಸ್ವಾತಿನಿಕನ್ಯಪಕಾರಾತೀತನಂವ್ಯಾರಸಶಂಗಿ
2. ಲಂಬಾತ ಇಷ್ಟಕ್ತಿರದನ ಪರಿಷ ಪ್ರವಕ್ತಿನ ಶ್ರೀಪರು [ಘಡೀ]
3. ಪದೇಮ್ಮಾರ್ತಿ ತ್ರಿಭುವೇಕೊಮ್ಮೆ ಜೀವಿತಮ್ಮಾರ್ತಿಮಹಿಳಾ [ರಾ]

STONE INSCRIPTION OF THE GANGA KING SRIPURUSH.



(No. 39—p. 236.)

Mysore Archaeological Survey.]

4. ಸಾಧಿರಾಜ ಪರಮೇಶ್ವರಂ ತೃಥುಎರಾಜ್ಯಂಗೆಯ್ತ್ವತ್ ಮರತ
5. ಉಪನಿಷತ್ತರದೊಳ್ಳು ವಾಷಣಿಸಮಾಧಿತ್ವವಾರಂ ನಿಲ್ಯುಫ
6. ಗ್ರಹಣದೊಳ್ಳು ಅಮೃತರೆಯಪರ್ಬತ್ ಕಾಣಿಪತ್ಯಯೋರೆ ಕಲ
7. ಪತ್ಯೋಂಡಯ ಕುಣಂಬ ಗಾವುಣ್ಯಂಗಂ ಕಟಕಯೋಗ ಬಿಂಭರಂಗ್ಯಂತ್
8. ಗಂಘಣ್ಯದೇಷಿಯೋಕ್ತರ್ಲಾಳ್ ಕಾಲಕ್ಯಂಕುಣಂಬದೇಷಿ
9. ಯಂ ಪರಿಕಾರಂ ಬಿಂಭರ್ || ಈತಿಷಯ ಕೂಣ್ಯಂ ಬಾಣಿರಣಣಾ
10. ಸಯಿವಂಬಸರಿಷುವಂಕವೇ ಯುವನ ವಿದ್ಯಾಕ್ಷಾತಿಯ
11. ನುಣ್ಯೋನ್ || ಕಲಪತ್ಯೋಂಡಯಾರ ಬಿ
12. ಖ್ಯಾರ ದುರ್ಗಾನ್ಯ ವಿಷ್ವಕರ್ಮಾಫ ಲ್ಯಾಫ . . .
13. ಸ್ವಾಗೆ ಯ್ಯಾಕಸ್ತೇಽ ಈಜ್ಞಾಭಿ ?
14. ಗೆಯ್ಯಾ ದತ್ತಮಂ ಕೌಣ್ಯರ್ ||
15. ಕರ್ತೃರಸ್ವದ ಈಸುವಾರೆಂಣ್ಯೋರುಂ

Transliteration.

1. svasti Sakanripa-kälätita-samvatsara- [sataṅga]ē-]
2. lūnūra irppatteraḍane varisha pravarttise Śripuru [shadē]-
3. -va-permādi Prithuvī-kongupivarma dharmma-mahā [rā]-
4. jādhirāja paramēśvaram prithivirājyaṁ geyyuttamire Ta-
5. lavanapuradoļ ildu Pausha-māsam Ādityavāraṁ sūryya-
6. grahaṇadoļ Arimmeleyapallī Kuṛipattiyoļe Kali-
7. paṭṭodeya Kuṛimbagāvunḍaṁgam Kaṭakayagam biṭṭeraḍuggamdu-
8. gam maṇnadegeyokkal ellā-kälakkam kuṛimbadege-
9. yam parihāram biṭṭar ! i-tegeya koṇḍavar b-Bāraṇā-
10. siyuvam basadiyuvam kavileyuvan alida brahmātiya-
11. n uṇḍōn ! Kalipaṭṭodeyara bi-
12. ṭtar Duggunya Visvakarmmāryya. .
13. ndu geydu kanteļi kilvālara ?
14. geydu dattamam koṭṭar !
15. kalvarennade isuvār ellōrum

Translation.

Be it well. During the year 722 after the time of the Śaka king, while Śripurushadēva-permānađi Prithuvi-kongapivarma dharmamahārājādhirāja-paramēśvara was ruling the earth :—

Residing in Talavanapura he granted during the month of Pushya, on a Sunday with solar eclipse for all times free from imposts, taxes on 2 khaṇḍugas of land bestowed on Kalipaṭṭodeya Kuṛimbagāvunḍa and Kaṭakaya who were dwelling in the sheep-pen (kuṛipatti) of Arimmeleyapallī and also kuṛimbade (taxes on shepherds). He who collects this tax will be guilty of the sin of slaying Brahmans and

destroying Benares, *basadis* (Jain temples) and tawny cows. Kalipatṭodeyar granted and Viśvakarmāchārya of Dugguni wrote this and made a gift of it.

Without stealing all should give (the taxes above named).

Note.

This inscription is important as it is one of the earliest inscriptions on stone of the Ganga kings. There is only one such dated inscription of the Ganga king Śripurusha published in P. 36, M.A.R. 1918 which is dated Ś 710 or 788 A. D. The present grant is dated S' 722. No cyclic year is given. The only details of dating found are the month Pausha, the week-day Sunday and the solar eclipse. During the year Ś 722, the new moonday of Pausha corresponds to January 17, 801 A. D. on which day the tithi of Amāvāsyā began 21½ ghaṭikas after sun-rise. But no solar eclipse is found to occur on that day according to Svami Kannu Pille's Ephemeris. This detail might have been added to make the occasion appear more sacred.

The only year close to this date in which all the details regarding month, tithi and solar eclipse agree is S' 712. In this year Pushya ba 30 falls on Sunday 9th January A. D. 791 and a solar eclipse occurs on the same date. But the word "Irppatteradane" in 1-2 cannot be read or interpreted as meaning 12.

Taking the date Jan. 17, 801 as the date of the grant, this would extend the date of Śripurusha to 801 A. D. and make him a contemporary to some extent of the Rāshtrakūṭa king Gōvinda III 794-814. According to Rice, Śripurusha's successor Śivamāra Saigoṭṭa came to the throne in the latter part of the 8th century (Mysore and Coorg from the Inscriptions, P. 40). Jeaveau Dubreil in his early History of the Dekhan merely gives 788 A. D. as the date of Śripurusha.

Regarding the other details furnished in the present grant we find that Taļavanapura or Talakāḍ was the capital of the Gangas in the reign of Śripurusha. A plot of land of the sowing capacity of 2 khaṇḍugas seems to have been granted free of taxes to Kalipatṭodeya Kuṛimbagāvunḍa and Kaṭakaya. They were also granted the *kurimbade* of the village, viz., the tax on shepherds. The former was a kuṛimbagāvunḍa or headman of the kuṛumbas (shepherds). His proper name Kalipatṭodeya occurs in line 11 of the grant. That a tax was imposed even in these early times (801 A. D.) on the shepherds is clear from this grant.

The village in which the land was situated is called Armmēleyapallī. This village is probably the same as Ambale, a village in Yelandur Taluk, a few miles off from Basavaṭṭi, the place of find of the present inscription.

The reason for the grant is not clearly given in the record. The donees were the heads of kuṛihāṭṭi or the part of the village where sheep were kept and probably on account of this office they are granted the land and remission of taxes.

As the destruction of Basadis or Jaina temples is included in the imprecatory sentence in this grant as a great sin along with the slaying of cows and Brahmans, etc., it is probable that the author of the inscription was either a Jaina or had great reverence for the Jaina religion.

Viśvakarmāchārya is named as the engraver of the grant but the lines referring to him, viz., 12-14 are very corrupt and the meaning is far from clear.

The letters belong to the end of 8th century or beginning of 9th century. At the end of lines 2 and 3, some letters are effaced and in

Paleography. line 1 the letters *satamgale* are very faintly carved and cannot be clearly made out. The letter *lu* at the begin-

ning of line 2 looks almost like *mū*. Moreover *elū-nūra* is written in place of *elu-nūra*.

An elephant is carved in the lower part of the inscription probably to indicate that it is a Ganga record. It is usual to find a cow or calf in the beginning of a grant and occasionally below a grant also but an elephant is rarely found below a grant. Owing to the insertion of this elephant and the poor engraving of lines 11-14, it is difficult to make out the full sense of the last portion of the record.

39

At the same village Basavatī, on an oil-mill in the land of Mādappa.

Kannada language and characters.

ಖಾಮರಾಟನಗರದ ತಾಲ್ಲೂಕು ಸಂಕೆಮರ್ಹ ಕೆಲ್ಲಬಳಿ ಬಸವಪ್ಪ ಗ್ರಾಮದ ಪಾಡ್ಯನ ಹೆಲದ್ದ್ಲ ನೆಟ್ರುವ
ಕಲ್ಲುಗಾಣ.

ನುತ್ತ ಇತ್ತ ಪ್ರಮಾಣ 3'×6".

ಎಡಭಾಗ

- | | |
|---------------------|-----------------|
| 1. ಸ್ವತ್ಸ್ಥಾನಿರ್ವಹಿ | 10. ನ ಮಗ ಕೇಡ |
| 2. ರಸಿಂಹದೇವರಾರು | 11. ಗ್ರಾಮದ ಮ |
| 3. ಮೃಧುವೀರಾಜ್ಯಂಗ್ರೇ | 12. ಗ ಪರಗಬ್ರಹ |
| 4. ಯ್ಯಾತ್ರಾರು ವಿಷು | 13. ನ ಮರಾಟಪ್ಪ |
| 5. ಸಂಪತ್ತಾರದ ಈ | 14. ಮಣ್ಣಕಾಟು |
| 6. ಇತ್ತ ನು ಇ ಸುದ | 15. ನ ದೇವರಂಗೆ ಇ |
| 7. ಯ ಧನೀಷ್ಠ | 16. ಈದ ಗಾಣ ಎಡ |
| 8. ಯ ಸ್ವಾರ್ಥ | 17. ಯುರ ಪಾದಿ ಕಾ |
| 9. ಪರಿಗಣಿತ | 18. ಉನ ಧಮ್ಮ |

Transliteration.

1. svasti sri Viranâ-	10. na maga Kêta-
2. rasim̄hadēvarasaru	11. gavuḍana ma-
3. pruthuvirājyam gai-	12. ga Haragavuda-
4. yyuttiralu Dâtu-	13. na Marâhalya
5. samvatsarada Ā-	14. Mallikârju-
6. shâda su 3 suda	15. na dêvarige i-
7. lu Bhasetṭi-	16. kida gâna Ede-
8. ya Nallurada	17. yûra Mâdikâ-
9. Haratigavuda-	18. lana dharmma

Translation.

Be it well. While the illustrious Vira Nârasimha-dêvarasar was ruling the earth, on Friday, 3rd lunar day of Âshâḍha in the year Vishu, an oil-mill was set up for the service of the god Mallikârjuna in the village Marahalli belonging to (or constructed by) Haragauda, son of Kêttagauda who is the son of Haratigauda of the village Bhasettiya Nallur. This is the charity of Mâdikâla of Edeyûr.

Note.

This records the setting up of an oil-mill in the village Basavaṭṭi called Bhasetti-Nallur, the income of which was to be used for services in the temple of Mallikârjuna of Marahalli (same as Sante Marahalli), about two miles off from Basavaṭṭi. The donor is said to be Mâdikâla of the village Edeyûr (same as Edur, about 3 miles off from Basavaṭṭi).

The date of the record is not given in terms of the Śaka era. It is given as Friday 3rd lunar day of the bright half of Âshâḍha in the year Vishu during the reign of the Hoysala king Vira Nârasimhadêvarasar. From the nature of the characters used the Nârasimhadêvarasar of this record may probably be Nârasimha II. The date will then correspond to 23rd July 1221, a Friday, taking the solar month corresponding.

40

At the village Telanur in the same hobli, on the *toraṇagamba* (stone gateway) in front of the Mahankâli-amma temple.

Kannada language and characters.

ಅದೇ ಹೆಂಡಿಗಳ ಶಿಖರಾಜಾ ಗಾಮದ ಮಹಂಕಾರಿ ಅಮೃತಪರ ದೇವಸ್ಥಾನದ ಮುಂದ ಕ್ಷೇರಣಗಂಬಧ್ವರುವ ಕಾನವ.

1. ಸ್ವಾತಂತ್ರ್ಯ ಶ್ರೀಮಂತುಕಾಮಂಡಿರ ಅರಿಯ ವಿಧಾಡ ಭಾ
2. ಚೆಗೆ ತಪ್ಪುವ ರಾಯರ ಗಂಡ ಚತುನ್ನಮುದಾ, ದಿವತ ಶ್ರೀಮಂತು ಮ
3. ಕಾರಾಡಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀವೀರಯುಕ್ತ ರಾಯ
4. ನ ಕುಮಾರ ಹಂಕರರಾಯನು ಕೃಷ್ಣರಾಜ್ಯಂಗೇಣತ್ತದ್ವ

5. ಲ್ಲಿ ತಕನಕಾಲ ಇಗಿಂ ಪರುಭನಂದ ವಿಭವ ಸಂಪತ್ತರದ ಚ
6. ಯತ್ತ, ಬಂಗ ಗು ತ್ಯಾಸರ ಮಹಂಕಾಳ ದೇವಿಗೆ ಆಕ್ಷಸಾರೆ ಸೂರ್ಯ
7. ಮಹಿಜನ ಮಗ ಕಾರ್ಯೋಜನ ಸ್ವಾದ ಕಲ್ಪಣೋರಣ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. svasti śriman mahāmamda]ēśvara ari[rā]ya vibhāda bhā-
2. shege-tappuva-rāyāragamda chatus-samudrādhipati śriman ma-
3. hārājādhirāja rājaparamēśvara śrī Vira Bukkarāya-
4. na kumāra Harihararāyanu prithvirājyamgenti ridda-
5. lli Śakanakāla 1310 varusha samda Vibhava-samvatsarada Cha-
6. yitra ba 10 Gu Tellanūra Mabamkāli-dēvige akkasāle Sō-
7. mōjana maga Kālkōjanu nilsida kallatōraṇa śrī śrī śrī.

Note.

This records the setting up of the stone gateway (*kalla-torana*) by Kālkōja, son of Akkasāle (goldsmith) Sōmōja, for the temple of the goddess Mahāmkāli in the village Tellanūr during the reign of the Vijayanagar king Harihararāya II.

It is dated Ś 1310 Vibhava sam. Chai. ba. 10 Gu. The date falls within the reign of Harihara II and corresponds to April 2, A.D. 1388, a Thursday.

41

At the same village Teļanūr, on a slab lying on the tank-bund.

Size 5' × 3'.

Kannada language and characters.

ಅದೇ ತೆಜನುರು ಗ್ರಾಮದ ಉರಕರೆಯ ಎಂಬುಮೇರೆ ಬ್ರಹ್ಮರುವ ಕಲ್ಪನ್ನಲ್ಲ.

ಪ್ರಮಾಣ 5' × 3'.

- | | |
|-----------------------------------|--|
| 1. ಸ್ವಾಸ್ಥ ಸಮಧಿಗತ ಹಂಡ ಮು | 10. ವಾಸೆ ಯಿತ್ಯಂಗಿ ಕಾನುಂಗ ರೆಹ್ಲಿಂಗ್ |
| 2. ಹಾ ತಟ್ಟಿ ಮಹಾ ವಿಷ್ಣು ದೀಸ್ವರಂ | 11. ಧುಜುಳಿ ಏರಗಂಗ ಬಗದೇಕಮ್ಮೆ |
| 3. ದ್ವಾರಾವತೀಧುರ ಪರಮೇಷ್ಠಿಲಯಾ | 12. ಶ್ರೀನಾರಸಿಂಗಹೆಮ್ಮೆ ಶ ದೇವರುತ್ತಫಿ |
| 4. ದವ ಕುಞಾಂಬರ ದ್ಯುಮಣಿ ಸಮ್ಮಿ | 13. ಏ ರಾಯ್ಯಂಗೆಯುತ್ತಿ ಶ ಸ್ವಾಸ್ತಿ ಸಕರಂ |
| 5. ಕುತುಂಬಾಮ್ಮಿ ಮುಲಪರೇಣಿಣ್ಣಿ | 14. ಇಂ ನ ಗಂಂಂಡ ಪರಿಷ ಹೇಡಿಂ |
| 6. ಅವಸೀರ್ಣತಾಂತಿ ನಾಮಾವಣಿಸರಪ್ಪ | 15. ಬಳಕ ಏರೆಣಿಧಿ ಸಂಪತ್ತರದ ಕನ್ನೆ ಮೂ |
| 7. ಶ್ರೀಮನ್ಯಾಸಾಮಣ್ಣ ದೀಸ್ವರಂ ತ್ರಿಧು | 16. ಸ ಕೃಷ್ಣಪತ್ರದ ಅಷ್ಟು ಮು ಸ್ಮೇಮವಾ |
| 8. ಪರಮಣ್ಣ ತರಕಾರು ಗಂಗಾರಾ | 17. ರ ತ್ಯಾಸರ ಮುಸ್ತಿಯು ವಿಸ್ತೃತಮ್ಮೆ ಕೆಂಗನು |
| 9. ಮೇಂಬಾಡಿ ಕೆಂಗನಂಗಲಿಬಿನ | 18. ಶಿಮುರ ಪಾಯಣಾಚಾರಿಯ ಮಗಂ ಕೇತಾಕಾರಿ. |

Transliteration.

- | | |
|-------------------------------------|---|
| 1. svasti samadhibhigata-pamcha-ma- | 12. śrī Nārasimha Hoysala dēvaru |
| 2. hāśabda mahāmaṇḍalēśvaraṁ | prithi- |
| 3. Dvārāvatipura-paramēśvara Ya- | 13. vīrāyyaṁ geyuttire svasti Sakavari- |
| 4. davakuṭāmbara-dyumāṇi samya- | 14. sham sa 100099 varisha hōdiṁ |
| 5. ktva-chūḍāmaṇi Malaparolgaṇḍa | 15. baļika Virōdhisañpatsarada |
| 6. avanisētyādi nāmāvali-sarappa | Kanne-mā- |
| 7. śriman mahāmaṇḍalēśvaraṁ Tribhu- | 16. sa kṛishṇapakshada ashṭami |
| 8. vanamalla Taļakādu Gamgavādi | Sōmavā- |
| 9. Noļambavādi Komgu Naŋgali Bana- | 17. ra Teljanūra māstiyyu Visvakarmma |
| 10. vāse Yutsangi Hānumgalgoṇḍa | Komgu- |
| 11. bhujabala Viragamga Jagadēka- | 18. ṣiyara Māyañchāriya magam |
| malla | Kētāchāri |

Note.

This records the death of a woman as *māsti* during the reign of the king Jagadēkamalla Nārasingha Hoysaladēvar, possessed of the titles, obtainer of the band of five musical instruments, mahāmaṇḍalēśvara, supreme lord of Dvārāvatipura, a sun to the firmament that is the Yādava race, crest-jewel of righteousness, lord over Malepas, Tribhuvanamalla, conqueror of Talakādu, Gangavādi, Noļambavādi, Kongu, Nangali, Banavase, Uchchangi (written here as Utsangi), and Hanungal and bhujabala-viraganga. Māsti or mahāsati is a woman who immolates herself on the death of her husband usually by being burnt on his funeral pyre. In this record, the *māsti* is not named but is simply called the Māsti of Teljanūr (the village Teljanūr in which the stone is set up). The date too is not properly given. We find in lines 13-16 "after the Śaka year 100099 (S' 1099) in the year Virōdhi, on Monday the 8th lunar day of the dark half of Kannemāsa." What happened on this day, whether it is the death of the Māsti or the setting up of the stone record, is not stated. After this we find the words the Māsti of Teljanūr and after that the name Kētāchāri, son of Viśvakarma Kongupiyara Māyañchāri. Whether Kētāchāri is the husband of the Māsti or whether he is her son who set up the inscription stone in her memory or whether he is merely the engraver who carved the inscription cannot be definitely determined. The last alternative seems to be the most probable.

Regarding the date, we find S' 1099 is Hēviļambi. The first Virōdhi coming after this is S' 1151. The date Virōdhi sam. Kanne ba. S corresponds to 12th September 1229 A.D. a Wednesday and not Monday as stated in the record. But perhaps the week-day is wrongly spelt as Sōmavāra in place of Saumya-vāra. This date falls within the reign of Nārasimha II, son of Ballāla II, who conquered the fort of Uchchangi, one of the titles used in the epigraph for Narasimha being

conqueror of Uchchangi. What was the necessity for mentioning the year Ś 1099 when later we have the date Virôdhi, Ś 1151? Probably the first date denotes the date of the death of the mästi and the second the date of the inscribing of the record.

42

On a viragal near the tank in the same village Telanûr.

Size 2'-6' × 2'-0".

Kannada language and characters.

ಅದೇ ಗ್ರಂಥದ ಕೆರಿಯುಳ ಏರಗಲ್ಲನಮೇಲೆ.

ಘಟಕ 2'-6"×2'-0".

1. ತನಿಖನೀರ ತೊಂಗಿಳಿಗರ ಕಾಜಾವುಂ	9. ಕಡ ಬಸದು ಬ್ರಹ್ಮ
2. ದಂ ಮಗ ಮಂತ್ರಾವೃಂಧ	10.
3. ದಿಯಂ ಮಧ್ಯಗಾವೃಂಧನ ಮಗ	11.
4. ಮಾತ್ರಗಾವೃಂಧನುಂ ತನಿಖ	12.
5. ಪುರ ಸೋಮಗಾವೃಂಧನಮಗಂ	13. ಗಣಾಗಿ ಉನ್ನ ಕಾಮ್ಮ
6. ಬಮ್ಮ ಗಾವೃಂಧನುಂ ಹೇರ	14. ಇ ಶುರದ ಕೆರಿಯಮುಳ
7. ಮುಂಡಂ ದಿಪ್ಪ ಗಾವೃಂಧ	15. ದಳ ಹಂಬನು ದೇವಗ್ರೇಂಬ
8. ಗಣ ಮಧ್ಯ ಕಂಚಾರಿಯವ .	16. ಭೂನಾ

Note.

This inscription is full of lacunæ in lines 7, 9, 10 and 11 owing to the letters being quite worn out and thus become illegible. It seems to record the gift of some rent-free land to Kâṭachâri by certain gauḍas of Tenâlavûr, named Mâchagâvavuṇḍa, son of Maddagâvavuṇḍa, son-in-law of Manchagâvavuṇḍa, son of Kongunigara? Kâlgâvavuṇḍa, and Bamma-gâvavuṇḍa, son of Sômagâvavuṇḍa; and Mûletamdaṭṭigâvavuṇḍa. It also records the gift of the eastern weir of the tank at Châmuṇḍapura for the services of some deity (not named).

No date is given nor is the reigning king named in the record. The characters seem to belong to 10th century. The meaning of lines 9-12 cannot be clearly understood.

43

On a broken slab near a well by the side of the tank-bund at the same village Telanûr.

Size 4' × 3'.

Kannada language and characters.

ಅದೇ ತೆರ್ನೀರು ಗ್ರಂಥದ ಬಾವಿಯ ಕಟ್ಟಬಳಿಯರುವ ದೇಹದ್ದು ತುಂಡು ಕಡ್ಲನಡ್ಲ.

1. ರಾಶಾಸನ
2. ಮುಂಡರ ಸ್ತಂಭಯ ಉಗಳ ತೆ

3. ನ ಇಕ್ಕೆ ಆ ಪಲಕ್ಕುಯ ಉಂಟಿಗೆ ಕೊನ್ನೀರಾಗಿ ಅತ್ಯಾರೆನಿರು
4. ಗ್ರಾಮಗಳು ತಪ್ಪಿಸ್ತೇ ಮೇಯ ವೀಳಗಳ ನಿಧಿ ನಿಕ್ಷೇಪ ಜಲ ಪಾಖಾಣ
5. ಆಗಾಮಿನಿಧಿ ಸಾಧ್ಯಗರಿಂಬ ಅಪ್ಪು ಥೀಲ್ಗಡೆಜ ಸಾಧ್ಯಮೃಗಳನು ನಿಂಮ
6. ಪಬ್ಲತ್ರ ಪಾರಂಪರೆಯಾಗಿ ಆ ಚಂದ್ರಾರ್ಕ ಸ್ವಾಯಾಗಿ ಸುಖಿಂ
7. ಅನುಭವಿಸಿಕೊಂಡು ಬರುವುದು ಬ್ರಹ್ಮಾದಾಯ ಸರ್ವಮಾನ್ಯ
8. ಸ್ವಾನಮಾನ್ಯಂಗಳನು ಪೂರ್ವ ಮಯಾರ್ಥಯಲ್ಲ ನಿಂತಿ ಬಹಳ ಎಂದು ಕೆಂಪ್ತಿ ಸರಾಶಾಸನ ಸ್ವದತ್ತಾ ದ್ವಿಗುಣ
ಪ್ರಣಿಂ ಪರದತ್ತಾ
9. ನ ವಾಲನಂ ಪ[ರ]ದತ್ತಾ ಪಕಾರೇಣ ಸ್ವದತ್ತಂ ನಿಪ್ಪಂ ಧವೇತ್ ಶ್ರೀರಾಮಕಂದ್ರ.

Note.

This is a fragmentary record, the top portion having disappeared. Some letters at the end of lines 1, 2 and 3 are also lost. As it is, the record seems to register the grant of the village Telanur in Muggur-sime as *pallakki-umbali* (gift of land for the maintenance of a palanquin) to some one whose name is lost. All the rights of land such as treasures underground, etc., were transferred to the donee but the previous gifts to Brahmans and temples are required to be maintained by the terms of the grant. The usual imprecatory stanza is found at the end. After this comes the signature Rāmachandra. No date nor the name of the ruling king is given but the signature probably indicates one of the early Āravīdu kings at Vijayanagar whose favourite deity was the god Rāmachandra of Penugonḍa. The characters too belong to about the same period (end of 16th century A.D.).

44

On another broken slab in the parapet wall of the same well.

Kannada language and writing.

ಅದೇ ತೆಳೆಯಲು ಗ್ರಾಮದ ಕೆರೆಯಬಳಿ ಡಾವಿಯ ಕಟ್ಟೆಗೆ ಸೇರಿಸಿರುವ ತುಂಡುಕಲ್ಲು.

ಅಕ್ಷರಪಿರುವ ಕಲ್ಲನ ಪ್ರಮಾಣ $3' \times 2\frac{1}{2}'$.

ಮೇರ್ಪೂಗ ಒಡೆಯಹೆಗಡಿ.

1. ○ ಘಾಣದೆ
2. ವಾರಾದೊಂದಿ
3. ಪುರ ಸುಂಕಸಕತವಾ
4. ಪರು ಕವರೆಯು ಮನಿಷಿದವರು.
5. ಓ ಯೋಳ ಪುಣ್ಯವರ್ ಇದಂ ಏಕ್ಕನಾದವಂ ಮುಕ್ತರನಸೆಯು
6. ಏಕೆಮೊರಗದ್ವಾಣದ ದಳ್ಳು ವಂಕಳಿಂದ

Note.

This inscription is very fragmentary, the top and a side of the slab being broken and lost. It seems to record the gift of certain taxes such as oil-mill tax, customs duties in some village to some one. It is interesting to find that in addition to the usual imprecation of the violators of the grant incurring the sin of slaughtering

cows, the record also contains a provision for the levy of a fine of a Komāra gadyāṇa from those who interfere with the grant. This had to be paid to one Muttarana Sōyi. . . . For Komāra-gadyāṇa, see E. C. XI. Inter. p. 9.

No date is given. The characters seem to belong to 13th century.

45

On the *balipīṭha* of Śambhulingēśvara temple in the same village Telanūr.

Kannada language and characters.

ಅದೇ ಗ್ರಂತಿ ಕಂಫಲಂಗೀಶ್ವರ ದೇವನಾನಿಕೆ ಮಾಂಡ ಬಲಹೀತದಲ್ಲಿ ಕೆತ್ತಿರುವುದು.

1. ಶಿಶಿನಿರ್ಮಿತ
2. ಕಂಗೀಶ್ವರನು ಗೆಯಾ
3. ದ ಕಲ್ಲು.

Note.

This merely records the setting up of the above *balipīṭha* (a slab on which food offerings are placed by temple priests for minor deities) by Kengōja of Tejanur, a stone carver.

The characters seem to belong to 18th century.

46

At the village Ummattūr in the hobli of Ummattūr, on a slab set up in the land of Chaudimādāna Rāchasetṭi.

Size 5' × 2'.

Kannada language and characters.

ಉಮ್ಮೆತ್ತುರು ಹೊಳೆಬಳ ಕಸದಾ ಗ್ರಂತಿಕ್ಕೆ ಸೇರಿದ ಚವಡಿಪೂರ್ವ ರಾಚತೀಪ್ಯ ಹೂಲದಲ್ಲಿ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5'×2'.

1. ನಮಸ್ತುಂಗ ಶರಕ್ತುಂಬಿ	ರವೇ	16. ಅ ಗ್ರಂತಿಕ್ಕೆ ಸಲುವ ತತ್ತುಸ್ವಾಮೇಯೋಽಗುಂಡ ಗಡಿ
2. ಕೃಷ್ಣರಾ		17. ದೆದಲು ಸುಂಕ ಸುವನಾರ್ಥಾಯಿ ಕಾಘಾರಂಧ್ರೀ
3. ಸ್ವಾಸ್ತಿ		18. ರಾರಂಧ್ರ ಹೋಳ ತುಂಡಿಗೆ
4. ಶಾಲಾಪಾನಕ ಪರ್ವತ ಇಂಗಂ ಸಂದರ್ಭ		19. ನಿಧಿ ನಿಷ್ಠೇವ ಜಂಪಾಭಾಷಣ ಅಕ್ಕೆಂಬಿ ಆಗಾಮಿ
5. ಶರ್ಮಾನಕ್ಕೆ ಸಲುವ ಸರ್ವಥಿಧಾರಿ ಸಂಪತ್ತುರದ		20. ನಿಷ್ಟಾಧ್ಯಂಗರೀಂಬ ಅಷ್ಟಾಧ್ಯಂಗ ತೇಜಸ್ವಾಮ್ಯ
6. ಥಾಲ್ಯಾನ ಬಹುಂ ಇ		21. ಮಾಡಿ ಆಹಂಬ್ರಾಕ್ರಸಾಂಯಿ
7. . . ರಾಜ ಪರಮೇಶ್ವರ		22. ಅನುಧಾನಿಕೋಂಡು ಬಹದುಯೆಂದುಕೊಣಿ
8. ಕಣಕ ಮಹಾರಾಯಿರು ಟ್ರಿಂಗ್ಲಿಂಗ್ಸ್‌ಪಲ್ಲಿ.		23. ಸಾಂಪಾದಿ ವೃಷಫರವಾಗಿ
9. . . ಮಹಾದೇವ ದೇವೋತ್ತಮ.		24.
10. . . ಧುಜಂಗೀಶ್ವರ ದೇವರ ಅಂಗಧೀಂಗ		25.
11. ದೇವಸ್ವಾಗಾರೀರ ಮತ್ತುರು		26.
12. ಕಾರಾಂತ್ರ ಕ ಶೇಷಿಯರು ಕೆಣಸ್ಯ ಗ್ರಂತಿ ಶಾಲಾ		27. . . ಸ್ವಾದತ್ತಾಂ ಪರದತ್ತಾಂವಾ ಯೇಂಕರೇತ [ವ]
13. ಸಾಸನದ ಕ್ರಮವಂತಿಂದರೆ ಉಂಮತ್ತುರ ಗ್ರಂತಿಕ್ಕೆ		28. ಸುಂಧರಾಂ ಷಟ್ಪಿರಾಂಬ ಸಹಸ್ರಾಂಬಿ ವಿಷ್ಣು ಯಾಂ
14. ಸಲುವ ಕಾಲುಂಬಿ ಪುರ ಕೆಳ್ಳಿಗೊಂಡೆಪುರವೆಂಬ		29. ಜಾಯಕೇ ಕ್ರಮ.
15. ಗ್ರಂತಿ ಇನು ಸರ್ವಮಾನ್ಯವಾಗಿ ಕೊಣ್ಣಿವಾಗಿ		

Note.

This inscription is full of lacunæ owing to the letters being quite worn out and not easily legible. It is dated S' 1510 Sarvadhāri sam. Phâl. ba. 5 which corresponds to 25th February 1589, a Tuesday. But the details of the date are not clearly legible in ll '4 and 5.

The record belongs to the reign of the Vijayanagar king Venkāṭapatiṛāya (I) (1586-1615). It registers the grant of the village Kollagaṇḍanapura, a hamlet (kāluvali) of the village Ummattūr, free of taxes for the services in the temple of god Bhujangēśvara in Ummattūr. The donor is named Kālāmtaka-vōdeyar, son ? of Dēvappagauḍa, who was probably a subordinate under the Vijayanagar king.

The usual imprecatory verse about the punishment to those who confiscate a land, etc., is found at the end of the grant.

47

At the village Dēmaṭṭi in the hobli of Ummattūr, on a slab set up in the land of Virappana Mādappa to the north

Size 4' x 3'

Kannada language and characters

ಅದೇ ಉನ್ನತ್ಯಾರ್ಥ ಹೋಬಳ ದೇಸುಳ್ಳಿ ಗ್ರಾಮಕ್ಕೆ ಉತ್ತರ ಪೀರಪ್ಪನ
ಮಾಡಬೇಕೆಂದು ಹೊಲದಲ್ಲಿ ನಟಿರುವ ಕಲ್ಪ.

Figure 4' x 3'

Note.

Several letters in lines 6-9 of this record are quite worn out and are illegible. It records the gift of the village Bâguî, free of taxes and with all rights for services in the temple of Bhujangêsvaram of the village Ummattûr by Sâluva Gôvindarâja Ayya. The donor was a minister under Krishnârâya (1509-1529), king of Vijayanagar, and was the ruler of Ummattûr, Terakanâmbi and other districts to the south of Mysore. (See M. A. R. 1931, p. 150, for Gôvindarâja.)

The date of the record is given as the 10th lunar day of the bright half of Āśvayuja in the year Iṣvara. The only year Iṣvara associated with Gōvindarāja is 1517, and the date is therefore probably equivalent to 24th September 1517.

MADDUR TALUK.

At Rāyaseṭṭipura, in the hobli of Koppa, on a slab to the east of the Sōmēśvara temple (Mandya Taluk 62 revised).

Size 4'-8" × 3'.

Kannada language and characters.

ಮುದ್ರಾ ರೂಪಾಲಿಕಾ ನ ಶಾಸನಗಳು.

ಕೊವ್ವದ ಹೋಳಿಗಳ ರಾಯಾಶ್ವರ್ಯಪುರದ ಸೌಮೇಶ್ವರ ದೇವನಾನಿನದ ಪ್ರಾವರ್ಚ್ಯಕ್ತಿ ನಿಂತರುವ ಕಲ್ಪನಮೇಲೆ
(ಮಂಡ್ಯ ತಾಲ್ಲೂಕು ಬೈನೆಪು ಶಾಸನದ ಕಿಂತು ಪಡಿ).

ಪ್ರಮಾಣ 4'-3" × 3'

1. ಸಮಾನ್ಯಂಗ ಸರಸ್ಯಂಗ ಉಂದು ಕಾಮರ ಕಾರವ ಕ್ರಿಷ್ಣಾರ್ಕನಗರಾರಂಭಮೂ
2. ಲಸ್ತಾಯಾಯ ಸಂಭವಿತಿ ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಯ ಮಹಾ ಮಹಮನವ್ಯ ಶ್ರೀ ಕೈಜಾನ ಪುರವರಾರ್ಥಿಸ್ವರಂ
3. ಪಾಷಾಂತ್ರೇವಲ್ಲಭಂ ಘರ್ಮಣ್ಯಾಧಿಭದನಭೂತ ಪಂಚವಕ್ತ , ಪರಮೇಶ್ವರಪ ವೋಗಾದ ಬ್ರಾಹೀತ
4. ಉಂಡಿನ ಮುಕ್ತವಾದ ಸಾರೋವರ ನಾಮಿಷ್ಯ ಸಾರೋಭ್ಯ ಸಾರ್ವಾಂತ್ಯ ಇದಿಯಂಬ
5. ದದ ದೇವರೇಕದ ದೇವಗಣಂಗಳು ಏರಭದ್ರ ಏರಸ್ಯೇಮನಾಧ ದೇವರ ಪ್ರಸ್ತಾವಂ
6. ಗೋ | ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಯ ಮಹಾಮಂಡ [೩೧] ಸ್ವರಂ ತರಕಾಡು ಗಂಗಾದಿ ಸೇಂಬಿವಾಡಿ ಬನವಾಸೆ
7. ಪ್ರಕಂಗಿ ಕೊಂಡು ನಂಗಲ ಗೆಂಡಂ ಏರ ಬುಡಬಿಲ ಏರಗಂಗಾಸರಕಾಯಿಸುರ ಸುವಾರಸು
8. ದಿ ಗಿಂಡಗ್ರಮಾಲ್ಯ ನಿಂತಕಪ್ರತಾವ ಹೆಯಾಸರ ಏರಬರಾಳಿ ದೇವ ದೇಹರಸಮು
9. ದೃದ ಸೆರೆಬ್ರದಿನಲ ಸುಖನಂತಾ ವಿನೋದದಿಂ ರಾಜ್ಯಾಂಗೆಯುತ್ತ ಮಿರೆ ಸಕರಿಸದ
10. ಸಕರಿಸ ಗಂಡ ಏನಾಷಪತ್ನಿರದ | ಚೆತ್ತನು | ೧ | ಮಂಗಳ ಕಂತ ಗೋತ್ತಿನಾಡಿರಿಕ್ಷೇ
11. ಉಯು ಮರ್ತಿಯ ನಾಯಕ ಸೋಮೇಯನಾಭುಕ ತಂಮ ಹಣಯ ಸವ ಪುರವಾಗಿ ಭಕ್ತ
12. ರಿಗೆ ಧಾರಾಜ್ವಾರ್ಥಕಂಪಾದಿ ಕೆಂಟಿದ್ವರ್ಮಾವನು ಮಾದೆಯನಾಯಕ ಬುಂಹಂಡಿಸಿದ [ಪುರವ]
13. ನುಬಡದದೆ ಏರಮಾಲಯ್ಯ ಕುತ್ತಿಕೊ [೧] ದು ನಾಲ್ಕು ಸೋಮೇಯ ಕಲ್ಪಕಂಡು ಪಂದೆಯನಾಯ [ಕನ]
14. ಕಯ್ಯಲಾಸಿವಪ್ರರವಕ್ಷಿಂಡು ಸೋಮನಾಥಪುರವಾಗಿ ಪಾಡಿದ್ರು | ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಯಮ
15. ಕಾಮಂಡಳೀಸ್ವರಂ ದ್ರಿಷ್ಟಿವಲ್ಲಭಂ ಮಾಕಾರಾಜಾಧಿರಾಜಂ ದ್ವಾರಾಪಿತಪುರವಾಡಿ
16. ಸ್ವರಂ ಯಾದವಕುರಾಂಬರಮ್ಯಮಣಿ ಸಪ್ತಾಂಶ ಹೆಡಾಮಣಿ ಮರೆರಾಜರಾಜಮುಲ
17. ಪರೆಣಂಗಂಡ ಗಿರಂಗ್ಯ ಮಲ್ಲಿ ಕರವಪ್ತಿಂಡ ಸಿವಾರಾಸಿತ್ಯ ಹೆಬಂಡಕರಾಮಮಾಗರರಾಜ್ಯ
18. ನಿಮುಖಾ ತೀರ್ಥಾರಾಜ್ಯ ಪ್ರತಿಪಾತ್ಯಾಚಾರ್ಯ ವಾಂಡ್ಯರಾಜ್ಯ ಸ್ವಾಜನಾಚಾರ್ಯುಂಸಿನಂತಕಪ್ರತಾವ
19. ಚಕ್ರವರ್ತ ಹೆಯಾಸರ ಏರಸ್ಯೇಮೇಸ್ವದೇವರಸು ಕಂಳನೂರಲ್ಲಿ ಸುಖಿ ರಾಜ್ಯಾಂಗೆಯ್ಯು
20. ತ್ರಿಮಿರೆ ಸಕರಿಸದ ಗಂಡ (?) ನಾಧರಣ ಸವಕ್ಕರದ ತ್ವಿತ್ತಸುಧ | ೨ | ಮಂಗ ! ಮಾಡಿದ ಅಂದ
21. ಪ್ರಾತ ಮಹಾಗಣಂಗಳು ಏರಭದ್ರದೇವರ ಮುಖುರಾದ ಏರಸ್ಯೇಮನಾಥಪುರದವಿತ್ತ
22. ಮಂತ್ರ ಸೋಮನಾಥದೇವರ ವ್ರಿತ್ತಿಸ್ತಾನಾಷಿಮಾದಿರಾಜಗರುಗಳಿಗೆ ವ್ರಿತ್ತಿ ಇಕೆಟಗೆದೇ
23. ವಾಲ್ಯಕ್ಯಯಾವನು ಯಿತ್ಯಾವನಲ್ಲ | ಸರಸ್ಯಾದ ಘನವದೇವಂಗೆ ವ್ರಿತ್ತಿ ಅ ನೀಲಕಂಠದೇವಂಗೆ ಏ

24. ತ್ರಿ ತ ಸೈನದೋಮಣಿದ್ವಯುಗೆ ವಿಶ್ರಿತ ಅ ಅಪ್ಯಯುಂಗೆ ಏರ್ತಿ ಅ ನಾರಿದೇವನ ಕುಮಾರ ಮಾಡಯ್ಯ
 25. ಗೆ ವಿಶ್ರಿತ ಸಂಧುದೇವಂಗೆವಿಶ್ರಿತ ರ ಪ್ರತಿಮಾಂದ ಮಲ್ಲದೇವಗೆವಿಶ್ರಿತ ರಿಂದ
 26. ವಿದೇವನಕಲ್ಲಿಯಂಗೆ ಏರ್ತಿ ರ ಹರಿಯ್ಯನಮಗ ಮುತ್ತಗೆ ಕೆಡಯುಸೋಮಯ್ಯ
 27. ಗೆ ವಿಶ್ರಿತ ರ ದ್ಯುಕ್ಷಯ್ಯಮಾರ್ಗಕುಂಬಯ್ಯಂಗೆ ವಿಶ್ರಿತ ರ ವಿರಿಯ್ಯನಮಗ ಕೇತಮ್ಯಂಗೆ ವಿಶ್ರಿತ ರ
 28. ಕಾನೇಸ್ವರಕಾಮಯ್ಯಂಗೆ ವಿಶ್ರಿತ ರ ಉರಿಯುಸೋಮಯ್ಯಂಗೆ ವಿಶ್ರಿತ ರ ಹಂಡಣಿ
 29. ಒಯ್ಯನಮಾರಯ್ಯ ಪ್ರಮಣಯ್ಯಂಗೆ ಏರ್ತಿ ರ ಆಹಯ್ಯನವೀರಯ್ಯಗೆ ವಿಶ್ರಿತ ರ
 30. ನೀಲಕಂಠದೇವನಮಗ ಖಾಮಯ್ಯಂಗೆ ವಿಶ್ರಿತ ರ ಮಣಿಯ್ಯಾಪ್ಯಯ್ಯಂಗೆ ಅದ್ವರ್ತ
 31. ಕರಾರಸಂಧುದೇವ ಅದ್ವರ್ತಮಲ್ಲಯ್ಯನಮಗ ಮೋಜಯ್ಯಾವಿಶ್ರಿತ ರ ಹಷ್ಟಿಕ್ಕೆಂಜ ಅದ್ವರ್ತವಿಶ್ರಿತ
 32. ಸಂಕಯ್ಯನಮಗ ಮೆಂಡವರಯ್ಯ ವಿಶ್ರಿತ ರ ಜಡಯುಮಲ್ಲಯ್ಯ ಅದ್ವರ್ತಸಂಗಮದೇವರಮಾ
 33. ದಯ್ಯಗೆವಿಶ್ರಿತ ರ ವಾಮಪಮಲ್ಲಯ್ಯನಾಮಕ ಅದ್ವರ್ತಮಲುಕಳಿಯ ಸೋಮಯ್ಯಾದ್ವರ್ತ
 34. ಶೋತಯ್ಯನಮಗ ಮಾಡಯ್ಯ ಅದ್ವರ್ತಮಲ್ಲಯ್ಯನಮಗ ಕಲ್ಲಯ್ಯನು ವೀರಯ್ಯನ ವಿಶಿಂಗ
 35. ಖಾರನಗೆ ಅದ್ವರ್ತ ಮಣ ಕೆಂಬಯು ಕೇತಮ್ಯಾನಮಗ ಆಹಯ್ಯನು ಬಹಯ್ಯನಮಗ ಕೇತ
 36. ಯ್ಯನು ವಿಶ್ರಿತ ರ ನುಸರಿ ಆಗ ಹತಕೊಂಬರು ಬ್ಲಾಯ್ಯನ ಸೋವಂಣಗೆ ವಿಶ್ರಿತ ರ ದಯೆ
 37. ರಗವಿಶ್ರಿತ ಅದ್ವರ್ತ ಅಕ್ಕಸಾರೆ ಮರ್ಮೀಜನಮಗ ಸೋಮಯ್ಯ ರಾಮಯ್ಯಂಗೆವಿಶ್ರಿತ ರ ಬಾಡಯುಗೆ
 38. ಕರಾರದ ಸಂಧುದೇವಗ ಮತಂ ಅದ್ವರ್ತ ತಪರದ ಮಾಂಸಭ್ಯಯುಮಗಳು ತಂಗಣವೆಮಾದ
 39. ಶ್ವರ್ಗ ವಿಶ್ರಿತ ರ ಚೆಂಡ್ಯುಮಾರಯ್ಯಗೆ ಮತ್ತಾದ್ವರ್ತ ಅನ್ನವಿಶ್ರಿತ ಶಿಳ ಯ್ಯಾವಿಶ್ರಿತಯುಸುವಿಶ್ರಿತವಂ
 40. ತರ ಹೆಂಡು ಮಕ್ಕಳು ಹೆಂಡಿರು ಹೊತ್ತಿನಮಕ್ಕಳು ಥಕ್ಕರಾಗಿ ಅನುಭವಿಸುವರು || ಯ್ಯಾ
 41. ಧರ್ಮವನು ಪ್ರತಿಪಾಳಿಸದೆ ಅನುಕೂಲನಾಡವನು ಬಾಣರಾಖಿಯಲ ಸಾಯಂಕರವರೆಯನು ದಿವ್ಯತರ್ಜೀಳಧರ
 42. ನು ಕೊಂಡಬಾಪದಿಹೋಕರು || ಸ್ವದತಂ ಪರದತಂ ವಾ ಯೋಽವರೇತವಸುಂಧರ ಪಷ್ಟಿರ್ಪರುಸಂಕಾಳಣ ವಿವಾ
 ಯಾಂಡಾ
 43. ಯಕ್ಕಿಮಿ ||

Transliteration.

- namas tumga-siras-tumga-chamdra-châmara-chârave traiñôkyâ-nagarâram-bha-mû.
- la-stambaya Sañbhavê || svasti śrimannu mahâmahamanappa śri Kaiñasa-puravarâdhisvaram
- Pârvvatî-vallabham bhasmôdhûlita-dasa-bhuja-panchavaktra-paramîesvara-vana vòlagada Bhringîśa
- Chamđisa-mukyavâda salôkyâ-samîpya sârûpya-sâyujya-padaviyam pa-
- dada Dêvalôkada dêvagañamgaļu Virabhadra Virasômanâthadêvara prastavaip-
- gaļa || svasti śrimannu mahâmañda [jê] svaram Talakâdu Gamgavâdi Noñambavâdi Banavâse
- Uchamgi Komgu Namguli-goñda vira bujabala viragamgan asahâyasûra Sanivâra-si-
- di giridurgamalla nisamka-pratâpa Hoyisa|a Vira Ballâlu-dêva Dôrasamu-
- drada nele-bidinali sukha-samkathâ-vinôdadimp rajyam-geyuttamire Saka-varisada
- Sakavarisa 1107 Visvâva[su]-sa[m] vatsarada | Chaitra su | 1 | Maga|a | Keregôde-nâđa Bidirakô-

11. ṭeya Malleya-nāyaka Sōmeyanāyaka tamna haliya Sivapuravāgi bhakta-
12. rige dhārāpūrvakamnādi koṭṭa dharmavanu Mādeyanāyaka baluhimda
Sivā [purava]-
13. nu bidadade Vīra Mallayya kutti-ko [m] du nālku-simeya kalla kamṇḍu
Mādeyanāya [kana]
14. kayyalu Sivapurava komṇḍu Sōmanātha-puravāgi māḍidaru ॥ svasti śri-
manu ma-
15. hāmāḍalēsvaram̄ prithvīvallabham̄ mahārājādhirājam̄ Dvāravati-pura-
varādhi-
16. svaraṁ Yādava-kulāmbara-dyumanī sarvajñachūḍāmaṇī malerājarāja
mala-
17. paroļugamda giriduggamalla kadanaprachamda Sanivārasiddi chaladainka॥
Rāma Magararājya-
18. nirmūla Chōlurājya-pratishṭāchāryya Pāmḍyarājya-sthāpanāchāryya
nisam̄kapratāpa-
19. chakravarti Hoyisala Vīra Sōmēsva-dēvarasu Kamṇanūralli sukhadi
rājyamgeyyvu-
20. ttamire Sakavarshada 1173 Sādhāraṇa-savatsarada Chaitra sudha ॥ 5 -
Māmga ॥ māḍida asam-
21. khyāta-mahāgaṇamgalu Virabhadra-dēvaru mukhyarāda Vīra-Sōmanātha-
purada vritti-
22. manṭaru Sōmanātha-dēvara vritti stānāpati Mādirāja-garugalige vritti 1
kegege dā-
23. vālyake yivanu yikkuvanalla ॥ Karastaṭada Basavidēvamge vritti 2 Nila-
kamṭha-dēvamge vri-
24. tti 2 sēnabōva Siddhayyage vritti 2 Appettyamge vritti 2 Nāridēvana
kumāra Mādayya-
25. ge vritti 2 Saṁbhudēvamge vritti 1 Vuttamāmgada Malladēvage vritti 1
Basa-
26. vidēvana Kalleyamge vritti 1 Haradayyana maga Muttagekereya Sōmayya-
27. ge vritti 1 Baichavveya maga Kuṁbayyamge vritti 1 Viraṭayyana maga
Kētayyamge vritti 1
28. Tānēsvara Chāmāyyamge vritti 1 Kiḷakiya Sōmayyamge vritti 1 Hem-
dade Si-
29. mgayyana Mārayya Pramathayyamge vritti 1 Āchayyana Virayyage
vritti 1
30. Nīlakamṭha-dēvana maga Chāmāyyamge vritti 1 Paṭṭayya Tippayyamge
arḍḍha
31. Kaṭhāra Saṁbhudēva arḍḍha Mallayyana maga Mōṭayya vritti 1 Chavu-
dōja arḍḍha-vritti

32. Saṅkayyana maga Doḍamārayya vritti 1 Jaḍeya Mallayya arddha Saṅgamadēvara Mā-
33. dayyage vritti 1 Pāduva Mallaya-nāyaka arddha Malikilakiya Sōmayya arddha
34. Pōtayyana maga Mādayya arddha Mallayyana maga Kallayyanu Virayyana viti sari
35. Chākarasage arddha Maṇakereya Kētayyana maga Āchayyanu Baṇayyana maga Kēta-
36. yyānu vritti 1 nu sari ḥagi hachi kombaru Ballayyana Sōvamṇage vritti 1 dāgo-
37. īage vritti arddha akkasāle Mallōjana maga Sōmayya Rāmayyamge vritti 1 Bāchayage
38. Kaṭhārada Sambhudēvage matam arddha Tavarada Māriset̄ṭiya magalū Chamgaṇave Māda-
39. vvege vritti 1 Dodḍa-Mārayyage matta arddha antu vritti 34 yi-vrittīyanu vrittivam-
40. tara hemṇu-inakkaļu hemđiru tottina makkaļu bhaktarāgi anubhavisu-varu || yi-
41. dharmavanu pratipālisade anukūlanādavanu Bāṇarāsiyali sāyira-kavileyanu divya-tapōdhanara-
42. nu komda pāpadi hōharu || sva-dataṁ paradataṁ vā yō harēti vasumdhra shasht̄ir-varusha-sahasrāpi vrishṭ̄ayām jā-
43. yate krimi ||

Translation.

LL. (1-6.)

Praise of Śambhu : Be it well. In the court of the highly glorious lord of Kailāsapura, the husband of Pārvati, Paramēśvara, possessed of 10 arms and five faces, besmeared with ashes :—Praise of Bhṛingiśa, Chaṇḍiśa and other gods (*dēvaganangal*) of celestial regions (*dēvalōka*) who attained the position of seeing God always, being near him always, possessing a similar form, and being united with him in body,—and Vīrabhadra and Vīra-Sōmanāthadēvar :—

Be it well. While the illustrious mahāmandaleśvara, capturer of Taļakāḍu, Gangavādi, Noṇambavādi, Banavase, Vuchangi, Kongu and Nanguli, highly valiant Vīraganga, unassisted warrior, Śanivārasiddhi, Giridurgamalla, *nissanka-pratāpa* (of undoubted prowess), Hoyisaļa Viraballālu-dēva was ruling the kingdom in the capital of Dōrasamudra in peace and wisdom :—

On Tuesday the 1st Lunar day of the bright half of Chaitra of the year Viśvāvasu, Śaka year 1107, Malleyanāyaka and Sōmeyanāyaka of Bidirakōṭe in Keregōde-nād made their village as a Śivapura and granted it with pouring of water to the Bhaktas (lit : devotees : means Lingayets).

Mâdeyanâyaka forcibly obstructed the Šivapura (seized the lands of the Šivapura himself depriving the Bhaktas of their possessions of land). Thereupon Vîramalayya pierced himself and went to the four boundary stones and took back the Šivapura from the hands of Mâdeya-nâyaka and converted it into a Sômanâthapura (dedicated the village to God Sômanâtha) and granted vrittis.

Be it well. While Hoyisala Vîra-Somêśvaradêvarasu, the illustrious mahâ-maṇḍalâśvara, favourite of the earth, king of kings, lord of the excellent city of Dvârâvatipura, a sun to the firmament that is the Yâdava race, crest-jewel of the all-knowing, king over Male chieftains, champion over Malepas, giridurgamalla, terrible in war, Šanivârasiddhi, a Râma in moving battle, uprooter of the Magara kingdom, establisher of the Chôla kingdom, establisher of the Pâñdyâ kingdom, and nissanka-pratâpa-chakravarti was ruling in peace at Kaṇṇanûr :—

In the Sâka year 1173, the year Sâdhâraṇa, on Tuesday the 5th lunar day of the bright half of Chaitra was created the Vîrasômanâthapura for innumerable *mahâjanas* such as Vîrabhadradêvaru. The holders of the vrittis in the Vîra Sômanâthapura are :

One vritti for the god Sômanâthadêvaru : to be held by the sthânapati (chief trustee) Mâdirâja-guru : he need not pay for the maintenance of the tank or temple :—two vrittis each for Basavidêva of Karasthaṇa, Nilakanṭhadêva and the sénabôva Siddhayya—two vrittis for Appayya—two vrittis for Nâridêva's son Mâdayya—one vritti for Šambhudêva—one vritti for Malladêva of Vuttamâṅga :—one vritti for Basavidêva's (son) Kalleya :—one vritti for Haradayya's son Sômayya of Muttagekere: one vritti for Baichayve's son Kumbayya—one vritti for Viraṭayya's son Kêtayya :—one vritti for Tâneśvara Châmayya : one vritti for Sômayya of Kiḷaki, one vritti for Hemdaḍe Singayya's Mârayya Pramathayya : one vritti for Āchayya's (son) Virayya—one vritti for Nilakanṭhadêva's son Châmayya : half vritti for Paṭṭayya Tippayya : half vritti for Kaṭhâra Šambhudêva : one vritti for Mallayya's son Môṭayya: half vritti for Chaudôja : one vritti for Sankayya's son Doḍa Mârayya : half vritti for Jaḍeya Mallayya : one vritti for Mâdayya (son of) Sangamadêvaru : half vritti for Sômayya of Mali Kiḷaki: half vritti for Pôtayya's son Mâdayya : Mallayya's son Kallayya will divide with Virayya (?) in equal shares one vritti: half vritti for Pâduva Mallayyanâyaka: half vritti for Châkarasa : Āchayya, son of Kêtayya of Maṇakere and Bamayya's son Kêtayya will take one vritti in equal shares: half vritti for Ballayya's son Sôvaṇṇa.

Goldsmith Mallôja's son Sômayya Râmayya will take one vritti : another half vritti will be apportioned to Bâchaya and Kaṭhârada Šambhudêva : one vritti is assigned to Tavarada Marisetṭi's daughter Changanaṇe : Mâdavve: another half vritti is given to Dodda Mârayya : Altogether 34 vrittis. These vrittis will descend from the holders of the vrittis, to their daughters, wives and maidservants' children who are Bhaktas (Lingayets).

He who does not carry out this charity and is opposed to it will incur the sin of killing a thousand tawny cows and good ascetics in Benares. He who confiscates land given by oneself or by others is born as a worm in ordure for a thousand years.

Note.

This inscription was originally published in E. C. III as No. 62 of Mandya Taluk consisting of 30 lines. The remaining 13 lines have been now copied and the whole inscription revised and republished.

The record consists of two grants issued at different times connected with the village Bidirakôte in Keregôdnâd which is about a mile from Râyasettipura. Keregôde is also a few miles off from Bidirakôte. The first of the grants is dated S' 1107 Viśvâvasu sam. Chai. śu. 1 Man. which corresponds to April 2, 1185, a Tuesday, and belongs to the reign of the Hoysala king Vîra Ballâla II (1173-1220 A.D.). It registers the gift of the village Bidirakôte in Keregôde-nâd by Malleya Nâyaka and Sômeyanâyaka as a Śivapura for certain members of the Vîraśaiva or Lingâyet sect. Śivapura is the name given to a village granted for the priests and lay members of the Vîraśaiva sect corresponding to Brahmapura or agrahâra granted to Brahmans.

The village thus granted seems to have been later on seized by one Mâdeya Nâyaka who refused to allow it for the use of the Vîraśaivas. It was recovered however by one Vîra Mallayya and granted again to Vîraśaivas in the name of Sômanâthapura, denoting a village granted for the service of God Sômanatha (or Sômêśvara in Râyasettipura). He seems to have practised self-torture (*kuttikondu*) and walked to the four boundaries of the village. The exact significance of this is not clear. But anyhow his action forced Mâdeyanâyaka to hand over the village Biṭṭadakôte and a fresh grant was issued dividing it into 34 vr̄ittis and giving them to various Vîraśaivas including women. This second grant is dated S' 1173 Sâdhâraṇa Sam. Chai. śu. 5 Man. corresponding to Tuesday 28th March 1251 (the lunar year Virôdhikr̄it had already set in by this date but the solar year Sâdhâraṇa still remained) in the reign of the Hoysala king Sômêśvara.

An interesting feature of the grant is that the lands should be inherited by the female heirs such as daughters, wives and even sons of maid-servants (*tottinamakkaṇu*) provided they were *bhaktas* (of the Vîraśaiva sect).

The usual imprecation is found at the end of the grant.

At the village Kaudle, in the same hobli of Koppa, on a slab standing near the entrance to the village (Mandya Taluk 114 revised).

ಅದೇ ಕೊವ್ಯದ ಹೋಬಳಿ ಕಾಡ್ಲೆ ಗ್ರಾಮದ ಕೆಡ್ಡಾಗುಬಳಿ ಇರುವ ಕ್ಷೇತ್ರ (ಮಂಜ್ಯ 114ನೇಯ
ತಾಸನದ ತದ್ವಾಪದಿ).

ಸ್ಥಾಣ ೫'—೬" x ೧'೦"

1. ಶಭಿಮನ್ತು ನಮಸ್ಯಂಗ ಶರಕ್ಕುಂಬಿ ತಂದ್ರಿ ಚಾಮರ ಹಾರವೇ ಶ್ರುತೀರೀ
2. ಕೃಂಗರಾರಂಭ ಮುಖಿಸ್ತು ಅಧಾಯ ತಂಧವೇ ಸ್ತುಸ್ತಿ ಶ್ರೀವಿಷಯಾಧ್ಯಾ
3. ದಯು ಶಾಲೀವಾಹನಕವರ್ಣ ಈಶಾನ ಸಂದು ವರ್ಣಮಾನವಾದ ಶೋಧ
4. ಕೃತುಸುವತ್ತಾರದ ಆಬಾಡಿಲ್ಲದ್ವಾರಿ ಸ್ತೋಮವಾರ ಪುಣಿಕಾಲದ
5. ಯ ಕಾವೇರಿ ಮಧ್ಯವರ್ಣಿಯಾದ ಶ್ರೀರಂಗಪಟ್ಟಣವೆಂಬ ಗೌತಮಸ್ತೇತ್ರದಲ್ಲಿ ರಂಗ
6. ನಾಥಸ್ತಾಮಿ ಶರಣಾರವಿಂದ ಸಂಸಧಿಯಲ್ಲಿ ಶ್ರೀಮದ್ವಾಚಾರಿರಾಜ
7. ಪರಮೇಶ್ವರ ರಾಜ ಶ್ರೀವೀರಪ್ರತಾಪ ಬಿರುದಂತಂಬರ ಗಂಡ ಧರಣೀವರಾಜಬಿ
8. ರುಧಿಂಬಾನಾವರ್ಣ ಮಹಾಷಮಂಡಲಕರಗಂಡ ದೇವರಾಜಪ್ರೇಕ್ಷೆಯರಕು
9. ಮಾರದೇವರಾಜ ಮಹಿಂಬಾಲಕರು ಶ್ರೀರಂಗಪಟ್ಟಣ ಸಿಂಹಾಸನಾಧೀಶ್ವರರಾಗಿ ಸು
10. ಬಿಂದಿ ಪ್ಯಾಟ್ರಿಕಾಂಗೆಯುತ್ತಾಳಿಸಾಡಿದಂಥಾ ಕೆಡಲಯಂಬಗ್ರಾಮ
11. ಕೃ ಪ್ರತಿನಾಮಧೀಯವಾದ ದೇವರಾಜಪುರವೆಂಬ ಅಗ್ರಹಾರದ ಶಿರಾಶಾಸ
12. ನಿದ ಕೃಮವೆಂತೆಂದರೆ ಯೈದಿನದಲ್ಲಿ ಆಕ್ರೇಯಗೇಂತ್ರದ ಆಶ್ವರಾಯನ
13. ಸೂತ್ರದ ರುಕ್ಣಶಾಖೆಯ ಶಾಮರಾಜಷ್ಠೋಽಂದೆಯರ ಪೌತ್ರರಾದ ದೇವರಾಜ
14. ಜೀಂಡೆಯರ ಪುತ್ರರಾದ ದೇವರಾಜ ಮಹಿಂಬಾಲಕರು ತಾವು ಕವಾಗೆ ಏ
15. ಕ್ರಮಾಜ್ಞತವಾಗಿ ಬಂದ ಕೆರಲನಾಡಿನ ಮದ್ದು ರೆಂಗಾರ್ಮಕ್ಕೆ ಸಲುವಕ್ಕಾ
16. ದ್ವಿ ಗ್ರಾಮ ಯಾಡ್ಕೆ ಉಪಗ್ರಾಮ ನಾಗವರಣಿಗ್ರಾಮ ಕರಡಿಕೆಪ್ಪಲು ಗ್ರಾಮ ಕೆಡಿನಕೆಪ್ಪ
17. ಗ್ರಾಮ ಕೇರಾರಗಾರಾಮ ಉಂಮುರಣಿಗ್ರಾಮ ಯಾರ್ಜುಪುರಗ್ರಾಮ ಯೈಂರಾಜ
18. ಪ್ರಾಗ್ರಾಮನಕವಾಗಿ ಮೂವತ್ತೂರು ವ್ಯಾತ್ಸರಣಾಗಿ ಪರಣ್ಯೇಡಮಂ ಮಾಡಿ ದೇವ
19. ರಾಜಪುರವೆಂಬ ಅಗ್ರಹಾರವಂಮಾಡಿ ನಾವಾಗೇತ್ತ ನಾನಾಸುತ್ತದ ನಾನಾಶಾಖೆಗಳ
20. ಸರಲ ಶಾಸ್ತ್ರ ಪ್ರೇಣಿರಾದ ಪಾತ್ರಘಟತವಾದ ಬಾಕ್ರಾಕ್ಷಣೀತ್ತಮರಿಗೆ ತಿಂದಿನಿಯಲು
21. ಪಾಧಿಕ ಸರ್ವಮಾನ್ಯವಾಗಿ ದಾನವಾನ್ಯವಾಗಿ ಉಧಯಕಾವೇರಿ ಕೀರದಲ ಸಹಿರಂಜೀರ್ಣೀ
22. ದಕ್ಷಾನ ಧಾರಾಷ್ಟ್ರಾಷ್ಟ್ರಿಕವಾಗಿ ನಮಗೆಪಕ್ಷೀ ನಾರಾಯಣನುಪ್ರಸಂನನಾಗಲಯಿಂ
23. ಮನಂಮ ಹಿತ್ತಾದಿನಮಸ್ತ ಹತ್ತಿಗಳಿಗೂ ಅಕ್ಷಯಪುಣಿರೋಕಾವಾತ್ತಿಭಾಗಲಯಿಂ
24. ದು ಕೃಷ್ಣಪರಿಣಾಮಿದ್ವಾರಿಯಂದ ನಮಗೆಧಾರಿಯಾಗಿ ನೆರೆದು ಕೊಳ್ಳುವಾಗಿ
25. ಯೀಗ್ರಾಮಗಳನು ನೀವು ನಿಂಮಿಪುತ್ರಪಾತ್ರ ಪಾರಿಂಪರೆಯಾಗಿ ಆಚಂದ್ರಾಕೃತ
26. ಸ್ವಾಯಂಜೀವಾಗಿ ಸರ್ವಮಾನ್ಯವಾಗಿ ಸುಖಿಂದಿ ಅನುಭವಿಸಿ ಬರುವು ಯೀಗ್ರಾಮಗಳ ಇ
27. ತುಂಡೀಮೆಣಿಗಳಿಗೆ ನಿಂಬಿತ್ತೇವ ಜಲಭಾಜಾಣ ಅಕ್ಷೀ ಆಗಾಮಿಸಿದ್ವಾರಾದ್ವಾಂ
28. ಗರಿಂಬ ಅಷ್ಟಿಂಗತೇಜ ಸ್ವಾಮ್ಯಗಳು ನಮಗೆಸಲುವು ಯೀಗ್ರಾಮಗಳು ನೀರಾಮಾಡುವಾ
29. ಭಿರ್ಯುದಾ [ನ] ಉತ್ತಾಪ್ಯಯಕೆನಲುವಾಯಿಂದುಕೊಳ್ಳು ಕೊಡಲ ಪ್ರತಿನಾಮಧೀಯವಾದ ದೇ
30. ವರಾಜಪುರವೆಂಬ ಅಗ್ರಹಾರದ ಶಿರಾಶಾಸನ ಯೀಕೃಷ್ಣಗ್ರಿಸೀಲೇಕೇಸರ್ವೇಫ್ರಾ
31. ಮೇವಧೀಂಘಿಜಾಂ ನಿಂಬಿಂಬಾನಕರಗಾರ್ತಾ ಎಪ್ಪದಕ್ಕಾಮಸುಂಧರಾಕ್ಷಯದಕ್ಕಾಂಪರ
32. ದಕ್ಷಾಂವಾಯೀ ಕರೇತ್ತವಸುಂಧರಾ ವಿಷ್ವವರ್ಣಸಕರ್ನಾಗಿ ವಿಷ್ವಾಯಾಂಜಾಯ
33. ಶೇಕ್ಕರಿ | ಸ್ವದಕ್ತಾದ್ವಿಗುಣಂಪುಣಂ ಪರದಕ್ತಾನುಪಾಲನಂ ಪರದಕ್ತಾಪಕಾರೇಣಸ್ವದತ್ತಂಸಿ
34. ಪುಲಂಭವೇತಾ ದಾನಬಾಲನಯೋಮಾಧೀ ದಾನಾಕ್ಷೇಪ್ಯೀನು ಪಾಲನಂ | ದಾನಾಕ್ಷ್ಯಗ್ರಾಮವಾ
35. ಶ್ವೇತ ಪಾಲನಾದಪ್ಯತಂ ಪದಂ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ.

Transliteration.

1. śubham astu namas tumga-śiraś-chumbi-chamdra-chāmara-chāravē trailō-
2. kya-nagarārambha-mūlastambhāya Śambhavē svasti śri vijayābhyyu-
3. daya Salivāhana śaka varsha 1585 saṃdu vartamānavāda Śobha-
4. kṛitu-saṃvatsarada Āshāda śudda dvādasi Sōmavāra puṇyakālada-
5. lu Kāvēri-madhyavartiyāda Śriramgapatṭapavemba Gautamakshētradalli
 Ramga-
6. nāthasvāmi-charaṇāravimda-saṃnidhiyalli śrimad-rājadhīraja
7. paramēśvara rāja-śri-virapratāpa birudamteipbaragamda dharaṇtvarāha-bi-
8. ruda nānāvaraṇa-makuṭa-maṇḍalikaragamda Dēparājavodeyara ku-
9. māra Dēvarāja-mahīpālakaru Śriramgapatṭaṇa-simphvāsanādhīśvararāgi su-
10. khadim prithvirājyamgeyutta tāū maṇḍidamthā Kauḍaliyemba grāma-
11. kke pratināmadhēyavāda Dēvarājapuravemba agrahārada śilaśāsa-
12. nada kramavemtemdare yi dinadallu Ātrēya-gotrada ĀśvalĀyana-
13. sūtrada Rukuśākheya Chāmarāja-vodeyara pautrarāda Dēvarāja-
14. vodeyara putrarāda Dēvarāja-mahīpālakaru tāvu tamage vi-
15. kramārjitavāgi baṇḍa Keṭalināḍina Maddūremba grāmakke saluva Kau-
16. dle-grāma yidakke upagrāma Nāganahalli-grāma Karadikoppalu-grāma
 Kōdinakoppa.
17. grāma Kilāra-grāma Ummarahalli-grāma Yallāpuragrāma yi Aru u-
18. pagrāma sahavāgi mūvattāru vṛittigalāgi parichchhēdavam mādi Dēva-
19. rāja-puravemba agrahāravam mādi nānā-gōtra nānā-sūtrada nānā-
 śākhega
20. sakala-śāstra-pravīṇarāda pātrabhūtarāda Brāhmaṇottamarige t-dinadalu
 niru-
21. pādhika-sarvamānyavāgi dānamānyavāgi ubhaya-Kāvēritiradali sahi-
 ramnyō.
22. daka-dāna-dhārāpūrvvakavāgi namage Lakshmi Nārāyaṇanu supra-
 saṃnanāgali yem-
23. du naṃna pitrādi-samasta-pitṛigaligū akshaya-puṇyalōkāvāptiyāgali yem-
24. du Krishnārpaṇa-buddhiyimda nimage dhāreyaneredu koṭṭevāgi
25. yi grāmagalaṇu nīvu nīnna putra-putra-pārampareyāgi āchaṇdrārkka-
26. sthāyigalāgi sarvvamānyavāgi sukhadim anubhaviṣi baruviri yi grāmagala-
 cha-
27. tusīme-yolagulla nidhi-nikshēpa-jala-pāshāṇa-akṣiṇi-āgāmi siddha-
 sādhyam-
28. gaṇemba ashṭa-bhōga tējasvāmyagaṇu nimage saluvavu yi grāmagalu
 nīū māduva ā-
29. dhi kraya dā [na] chatushtayake saluvaū yemdu koṭṭa Kauḍale-pratina-
 madhēyavāda Dē-

30. varājapuravemba agrahārada śilāśasana yēkaiva bhaginī lōkē sarvēshā-
31. m ēva bhūbhujām na bhōjyā na kara-grāhyā vīpradattā vasumdhārā svadattām para-
32. dattām vā yō harēta vasumdhārā shashṭhi-varsha-sahasrāni vishṭhāyām jāya-
33. tē krimi! sva-dattādviguṇam puṇyam para-dattānu-pālanam paradattā-pahārēṇa sva-dattām ni-
34. shphalam bhavēt dāna-pālanayōr madhyē dānāś śrēyōnupālanam! dānat svargam avā-
35. pnōti pālanād achchutām padam śri śri śri.

Translation.

May there be good fortune. (Praise of Śambhu.) Be it well. In the year 1585 of the auspicious Śalivāhana era, during the year Śōbhakrit, on the holy occasion of Monday 12th lunar day of the bright fortnight of Āśāḍha, in the (holy place) Gautama-kshētra called Śrirangapaṭṭaṇa, situated between the branches of the Kāvēri river, in the presence of the lotus feet of the God Ranganātha:—

The illustrious king of kings, supreme lord, rāja-śri-virapratāpa, champion over those who claim to have titles (*birud-ant-embara-gaṇḍa*), possessed of the title, a Boar to the Earth (Dharaṇi-varāha), lord over maṇḍalikas with crowns of various colours? Dēparāja-vaḍeyar's son, king Dēvarāja, while ruling the earth in happiness seated on the throne of Śrirangapaṭṭaṇa granted the following śilāśasana (stone charter) for the agrahāra created by him named Kaudle re-named Dēvarājapura:—

On this day, king Dēvarāja, son of Dēvarājavodeyar, and grandson of Chāmarājavodeyar of Ātrēya-gōtra, Āśvalāyana-sūtra and Ruk-śākhā created an agrahāra named Dēvarājapura consisting of the village Kaudali belonging to Maddūr in Keṭalināḍ won by him by the force of his arms and six haunlets belonging to it (Kaudle) named Nāganahaḍji, Karaḍikoppalu, Kōḍinakoppa, Kilāra, Ummarahaḍji, and Yallāpura and dividing the agrahāra into 36 vr̄ittis bestowed the same on excellent Brahmins of various gōtras, and sūtras, and versed in all śāstras and deserving of gifts, as a sarvamānya free from encumbrances, as a gift with the pouring of water on gold, on the bank of the Kāvēri river divided into two branches, in order that the God Lakshminārāyaṇa may be propitious to us and that all our ancestors including our father might attain to regions of inexhaustible merit.

As we have granted the above villages to you with the pouring of water and with the desire that Lord Kṛishna might be pleased with this act, you may enjoy the villages free from taxes in happiness with your sons, grandsons and other lineal descendants, as a sarvamānya to be enjoyed for as long as the sun and moon endure. All the rights and powers of possession of the treasure on the surface or buried, water springs, minerals, imperishables, future income, rights which are ready and

which might become possible within the four boundaries of the said villages will vest in you. You are entitled to the four rights over these villages, *viz.*, mortgage, sale, gift (and exchange).

Thus is granted the *śilāśasana* of the village Kauḍale re-named Dēvarājapura.

The land bestowed on Brahmans is the only sister common to all kings. She is to be neither enjoyed nor seized by hand (taxed). He who seizes land given by himself or by others will be born as a worm in ordure for 60,000 years. Maintaining a gift made by others is twice as meritorious as that made by oneself. By confiscating what is given by others, one's own gifts become useless. Between making a gift and protecting it, protecting is more meritorious than making a gift. By making a gift one attains heaven while by maintaining a gift one goes to regions from which there is no fall.

Note.

This inscription was originally published as Mandya Taluk inscription No. 114 in Epigraphia Carnatica, Vol. III. Only the first fifteen lines had been printed (see pp. 166-166-a of the Kannada texts of E. C. III) and the remaining lines omitted. These missing lines have now been fully copied and inserted and the text of the whole inscription has been fully revised and published with a complete translation.

The epigraph records the gift of a village called Kauḍale belonging to Maddūr in Keṭalināḍ with six hamlets Nāganahalli, Karaḍikoppalu, Kōdinakoppa, Kilāra, and Ummarahalli by the king Dēvarājavodeyar of Mysore, (1659-72) to certain Brahmans, whose names however have not been inserted. The village was re-named Dēvarājapura, apparently after his father Dēparāja or Dēvarāja.

The date of the record has been given as S. 1585 Śobhakrit sam. Āshādha su 12 Monday and this date corresponds to July 6, 1663 A. D., which is a Monday.

The usual imprecatory verses are found at the end of the grant.

At the village Hasgāvi, in the same hōbli of Koppa, on a stone set up
west of the Māri temple.

Size 5' × 1'-6".

Kannada language and characters.

ಮದ್ವಯ ತಾಪ್ತಿಕು ಕೆಲಪ್ಪದ ಹೋಟಿ ಹನ್ನಾವಿ ಗ್ರಾಮದ ಪಾರಿಸುತ್ತಿಗೆ ಪಶ್ಚಿಮದಲ್ಲಿ ನಿಲ್ಲಿಸಿರುವ ಕಡ್ಡಾ.

ಪ್ರಮಾಣ $5' \times 1' - 6''$

1. ಹಾರ್ಥಿವ ಸ	10. ರಿಗೆ ಅಂಕುಶರಾ
2. ಎವತ್ತರದ	11. ಯ ವ್ಯೋಡೆಯರ
3. ಯ ಅಂಕು	12. ನಿರುಪವಿಡಿದುಯ್ಯ
4. ಶರಾಯವೋಡೆ	13. ಗ್ರಾಮದ ಮಾದುವೆ
5. ಯರೂ ಶ್ರೀಕೆಂಂ	14. ಯ ಸುಂಬಿವ ಮು
6. ಗ ರಾಯದೇವ	15. ನಿಸಿಹು ಯು
7. ರಿಗೆ ಕಣಾವ	16. ದನು ಅವನಾನು
8. ಯಬಯು	17. . . . ರಿಗೆ
9. ರಂಜರುವ್ಯೋಡೆ	18. . . . ಕವಿರೆ
	19. . . . ಪಾಪ ॥ ०

Transliteration.

1. Pârthiva-sa-	10. rige Ankuśarâ-
2. mvatsarada-	11. ya-vodeyara
3. lu Anku-	12. nirûpaviḍidu yi-
4. śarâyavode-	13. grâmada mâduve-
5. yarû śri Cheṇṇi-	14. ya sumphkhava ma-
6. garâyidêva-	15. nisi biṭanu yi-
7. rige Hasagâvi-	16. danu âvanânu-
8. ya Bayi-	17. rige-
9. ramñaru-vode-	18. kavile-
	19. pâpa ॥ ०

Note.

This record registers the grant of tax on marriages (*maduveyasunka*) in the village Hasgâvi under the orders of Ankuśarâyavodeyar and the order was addressed to Bayiraṇṇavodeyar of Hasgâvi, who was apparently the head of the village. This grant is stated to have been made for the god Channigarâyadêvaru. There is a temple of Channigarâya (Keśava) in the village Hasgâvi and it was as an offering to the God that the grant was issued. An imprecation is given against those who violate the grant but the lines containing the same are full of lacunæ.

The date is given merely as the year Pârthiva. Ankuśarâya Vođeyar was a chief of Channapatna. There are two chiefs of this name, Ankuśarâya I, son of Râṇa Pedda Jagadêvarâya and Ankuśarâya II (Immađi Ankuśarâya) son of Ankuśarâya I by his wife Lingamma. Râṇa Pedda Jagadêvarâya was of Telugu Banajiga caste and had possessions in Bârâmahal. For his vigorous defence of

Penugonda against Mussulmans in 1577 he was rewarded by Śrirangarāya, king of Vijayanagar, with Nāgamangala and other territories in Mysore yielding a revenue of nine lakhs of pagodas. He made Channapaṭna his capital and his descendants held possession of it till 1630 when the place was taken by Mysore kings (Mysore and Coorg from Inscriptions by Rice, P. 164, etc.). Immaḍi Añkuśarāya, his grandson and chief of Channapaṭna was a great patron of poets. Thus the poems Jāmbavatī Kalyāṇam and Satyāparinayam of Ēkāmranātha were patronised by him (S. Krishnaswamy Iyengar, Sources of Vijayanagar History, pp. 227-229). There are several inscriptions relating to him but their dating is not very satisfactory. (E.C. IV Krishnarajpet 79 and 80). The present record of the cyclic year Pārthiva may also probably belong to him and stand for 1585 A.D. The previous year Pārthiva stands for 1525 A.D., which is too early for the Channapaṭna chiefs and the next Pārthiva standing for 1645 is too late as Channapaṭna was conquered by Mysore Kings in 1630.

51

On a stone in front of the same Māri temple at Hasgāvi.

Size 4' × 1'.

Kannada language and characters.

ಮಾರಿಗುಡಿ ಮುಂದೆ.

ಹ್ಯಾಣ 4' × 1'

1. ಚೆಂನಿಗರಾಯ
2. ಸ್ವಾಮಿಧರ್ಮಸ್ತಂ
3. ಗಿನ ಪರ ಇಂ

Note.

This merely registers the gift of a grove of 15 cocoanut trees for services to the god Chennigarāyasyāvāmi. No date is given in the inscription nor is the person who set up the trees named. The income from the trees was meant to be used for expenses of worship in the temple of Chennigarāyasyāvāmi (at Hasgāvi).

The characters of the inscription seems to belong to the 18th century A.D.

52

At the village Ābalavādi in the same hobli of Koppa, on a broken stone lying in the middle of the village.

Size 2' × 1'-6".

Kannada language and characters.

ಅದೇ ಕೊವ್ವದ ಹೋಬಳಿ ಅಬಲವಾಡಿ ಗ್ರಾಮದ ಮಧ್ಯದಲ್ಲಿ ಬಿಡ್ಡರುವ ತುಂಡುಕಲ್ಲು

ಪ್ರಮಾಣ $2' \times 1'-6''$

- | | |
|------------------------------|---------------------|
| 1. ಶ್ರೀಮತ್ತರಮ ಗಂಭೀರ ನಾದ್ವಾದಾ | 7. . . ರದಂಡಂಮರೆಪರೋಣ |
| 2. ಶ್ರೀಕೃಷ್ಣ ನಾಥಸ್ಯಶಾಸನಚಿನ | 8. ಬರಮ್ಮ ಮಣಿಸಮ್ಮ |
| 3. ಇಲ್ಲಿ ಮಹಾತ್ಮ್ಯಮಹಾಮಂ | 9. |
| 4. ಪುರಾವಾಜ ವಾಸನ್ತಕಾದೇವಿಲಿಲ್ಲ | 10. ವಿರಗಂಗ |
| 5. ವಾದಾರವಿಂದ ಮಂದ ಮರಕಂದ | 11. ವಿಷ್ಣುವಂದನ |
| 6. . . ಮಾಣಿಕ್ಯಮಂಡಿ | |

Note.

This record is full of lacunæ as the stone on which it is written is broken and a considerable portion of the writing is lost. It is a Jaina grant since it begins with an invocatory verse in praise of Jina-śāsana. After this we find various epithets applied to the king Viraganga Vishṇuvardhana such as obtainer of the band of five musical instruments, mahāmaṇḍalēśvara, dweller in the city of , obtainer of boons from Vāsantikā-dēvi, . . . lord over Malepas, a sun in the sky (the Yādava race), etc. These epithets and the name Viragaṅga Vishṇuvardhana in lines 10 and 11 show that the Hoysala king Vishṇuvardhana is the king praised in this record. The characters belong to the early part of 12th century. The inscription ends after the name Vishṇuvardhana.

53

MANDYA TALUK.

At the village Dudda, in the hobli of Dudda, on a slab in a *mantapa* near the Ājanēya temple.

Size $3' \times 1'$.

Kannada language and characters.

ಮಂಡ್ಯದ ತಾಲ್ಲೂಕು ಸಿನ ಶಾಸನಗಳು.

ಮಂಡ್ಯದ ತಾಲ್ಲೂಕು ದುದ್ದದ ಹೋಬಳಿ ಕರ್ನಾಟಕಾಗ್ರಮದ ಅಂಜನೇಯ ದೇವನಾನಿನದ ಹತ್ತಿರವರುವ
ಮಂಡಪದ ಕಲ್ಲನಲ್ಲ.

ಪ್ರಮಾಣ $3' \times 1'$

1. ○ ಜಯಸಂವರದ ಮಾರ್ಗಿಸಿರ ಪುದ್ರ ಲಿ ಶ್ರೀಮತ್ತ
2. ○ ಬಂಡಿಯದೇವಿಸ್ತ್ಯಯರ ಪಕ್ಕಲು ತಂದೆ ತಾಯಿವರುಗಳ
3. ○ ಪಂಬಕ ಪುಂಬವಕೆಂದು ನಮಗೆಸಿಂಮ ತಂನಾದ ಶಿರುವದಿಪದವಕೆಂದ

Note.

This seems to be a prayer addressed by Dēviseṭṭi, a merchant of Mandya (wrongly written in the inscription as Banḍeya) invoking merit on all his *vakkalu*

(family members) and parents and their ancestors and also praying for a place in the beautiful feet of the Lord (*i. e.*, for the attainment of salvation or joining the feet of God as it is called among the devotees of Vishnu). The prayer is probably addressed to God Narasimha, a temple dedicated to whom is standing close by the inscription. It is not dated in terms of Śaka era or any other era. The only details of dating given are the cyclic year Jaya, the lunar month Mārgaśira and the tithi, 8th day of the bright fortnight. The characters seem to belong to 16th century and Jaya may stand for 1593 A. D.

54

On the left side of the inscription (No. 84 of Mandya Taluk) in the land near Jakkappa's mantapa at Dudda.

Size 5'-8" × 3'.

Kannada language and characters.

ಅದೇ ಗ್ರಂಥದ ಜಕ್ಕಪ್ಪನ ಮಂಂಬಡದ ಪಾಠುನವೇಶನದ ಶಾಸನದಲ್ಲಿ.

ಪ್ರಮಾಣ 5'-8" × 3'

ಎಡಭಾಗದಲ್ಲಿರುವುದು.

1. ಮಾತುಳಕೆರ ಸ್ತ ಇ
2. ದೊರ್ಗಳಿಂಧಯ
3. ರಹುರವೆಂಬ
4. ಗ್ರಾಮಕ್ಕೆತನಾ
5. ಮಧೇಯವಾದದ್ವ
6. ಏ

ಬಲಭಾಗದಲ್ಲಿರುವುದು (ಮಂಂಬಡ ತಾರ್ಕಿಕು 84ನೇಯ ಸಂಖ್ಯೆ).

1. ಅಷಾಸಮುದ್ರದು (?)
2. ಯಕ್ಕಿಲಯು (?) ರಳ್ಳಿ
3. ಕೋಟಿಸರಹಂಕದೇವರಂಗೆ
4. ಲಕ್ಷ್ಮೀಸರಹಂಕದೇವರಂಗೆ

Note.

This inscription is engraved on the left side of the inscription published in E. C. Vol. III as Mandya Taluk No. 84. The text of the present epigraph is given here along with that of the previous record the letters of which are much worn out. Put together the records register the gift of a village or lands in a village called Bhayirāpura in Mukulikere-sthala renamed Boma . . . for services in the temple of Narasimha of Raṭekōṭe below the tank Ābasamudra. The temple referred to is probably the same as the Narasimha temple in the village Dudda close to the tank-bund and the inscription slab is set up not far off from the temple.

No date is given nor the donor named. The characters seem to belong to 18th century A. D.

55

On a slab near the Gundappa's temple at the same village.

Size 3' × 2'.

Kannada language and characters.

ಅದೇ ದುಡ್ಡ ಗ್ರಾಮದ ಗುಂಡಪನ ದೇವಸ್ಥಾನದ ನಿರ್ದೇಶನದಲ್ಲಿರುವ ಕಳ್ಳು.
ಮುಂಭಾಗ.

1. ○ ಸ್ವಾಸ್ಥೀಷಿಂಧು ಶಾಲವಾಹನ ತಕರುಬ
2. ○ ಗಳಿಗಳನೆಯ ವರ್ತಮಾನ ದುರ್ಮರಿಕ ಸಂಪನ್ಮೂರ್ಚಿತ ಅಳ್ಳೀಜ
3. ○ ಈ ಈ ಸ್ತುರವಾರದಲ್ಲಿ ಶ್ರೀಮಂತ್ಯ ಹಾ ಮಂಡರ್ತ್ಯ ರಾಮ
4. ○ ರಾಜಿರೂಪುಲರಾಜ ಅಯ್ಯೆದೇಮಹಿಕಾಳರಸುಗಳವರು ಪೋರಳಣಿ
5. ತಿನಾಯಿಕನ ಮಾರ್ಗ ಒಕ್ಕ ಇಣಾಯಿಕರು ತಂಮರಾಜದಲ ಸಂಮುಖ
6. ದ್ವಾ ಇಗ್ರಿ ಕವಾದಜ . . .

(ಕಳ್ಳು ಒಡುಹೆಣಿದೆ)

Note.

This inscription has several lacunæ in line 6 and is incomplete as the slab is broken off at this part and the rest of the record is lost.

It is dated Š 1518 Durmukhi sam. Āśvīja śu 15 Saturday corresponding to Saturday 25th September, A. D. 1596 and seems to record some gift, probably land, to a learned pandit in the court (?) by Jakkaṇṇanāyaka, son of Gutināyaka of Nagarūr, a subordinate of the mahāmaṇḍaleśvara Rāmarāja Tirumalarāja-ayya-dēva-mahā-arasu. This Tirumalarājayya was the same as Tirumalarāya, the last Vijayanagar governor of Seringapatam. His father was Rāmarāja, who was the previous governor of Seringapatam and a son of Tirumalarāya, brother of Aliya Rāma Rāya who was slain in the battle of Tālikōṭa. Inscriptions referring to Tirumalarājayya, are found in various parts of Mysore. See E. C. III Seringapatam Taluk 40 of Š 1507, Mandya Taluk 25 of Š 1511, Nanjangud 141 of Š 1508, etc.

The donee's name is lost in the record as the inscription slab is broken here. He is said to have been world-famous (*jagadvikhyāta*) and lived in the court of the donor (tamma rājyadali sammukhadalli).

56

Kalidēvanahalli village copper grant of Kṛishṇarāja Vodeyar II dated Š 1682 in the possession of Nāraṇappa, son of Venkaṭapataiya at Mudugundanahalli in the hobli of Dudda.

Size 9"×8": One plate: Modern Kannada characters.

ಅದೇ ದುಡ್ಡದ ಹೊಳೆಬಳ ಮುದುಗುಂಡಸಹಳಿ ಚೆಂಟಬೆತಯ್ಯನವರ ಮಾರ್ಗ ನಾರಣಪ್ಪನವರ
ವರದಲ್ಲಿರುವ ತಾಮ್ರಶಾಸನ.

(ಉಂಗರ ಮತ್ತು ಹೊಳೆಗಳಿಂದ.)

ಪ್ರಮಾಣ 9"×8"

ಹೊಳೆದ ಅಕ್ಷರ.

1. ಶಾಧಮಸ್ತು ॥ ನಮಸ್ತುಂಗೆ ಕರತ್ತುಂದಿ ಚೆಂಡುಕಾನುರ ತಾರದೆ
2. ತ್ಯಾಗೇಕ್ಕಾಸಗರಾರಂಭ ಮುಲಸ್ತಂಧಾಯ ತಂಥದೆ । ಸ್ವಾಸ್ಥೀ

3. ಏಜಯಾಧ್ಯಾದಯ ಶಾಲವಾಹು ಶಕ ಪರುಂಗರು ಇಟಲ್ಲ ಸಂ
4. ದವತ್ಸರ್ವಮಾನವಾದ ಏಕ್ರಮನಾಮನಂವಶ್ವರದ || ಜ್ಯೇಷ್ಠಾ
5. ದ ಇಳ್ಳು ಶ್ರೀಮದ್ದಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಪ್ರ
6. ಘಡ ಪ್ರತಾಪ ಅಪ್ರತಮ ಏರವರದತ ಮಹಿಂಸಾರ ಕೃಷ್ಣರಾ
7. ಜ ವರೆಯೈಸ್ತುಯ್ಯಾನಪರು ಕೃಷ್ಣೈಗೆ ಗೋಧಿಂಧೈಗೆ ಸಹ ಬರೆಸಿಕೊ
8. ಒ ಕ್ರಾಯಧಿಂದಾನ ತಾಂಮೃತಾನಂದ ಕ್ರಮಂಕೆಂದರೆ ಪುಷ್ಟಿ
9. ದ ಹೈಯಾ ವಿಕಾರದ ಹಾವಡಿವಿಳಿದ ನಾಗಮಂಗಿ ಸ್ವರ್ವದ
10. ಕಲದೆಸದ್ವಾಗಾರುಮ ಗ ಉಪಾಗ್ರಾಮ ಹೆನ್ನೊರು ಸಹ ಸ್ವರ್ವದ ಕಾ
11. ನ ದಾಗಿ ರೆಖಪ್ರಕಾರ ಯುವನಂವಶ್ವರಕ್ಕೆ ಹುಟ್ಟಿದ್ದು ಥಿದ್ದು ಲು ಕಂ
12. ದಾಯ ಕೆರೆ ಪರುಕೊಳ್ಳಿದ ಪಯಿರು ಏಂಗಡೆ ಮಣಿಷನುಂಕ ವೇ
13. ಎಮುನಹ ಹುಟ್ಟುವಳಿ ಕಂಗು ಅಗಿ || ಶಿಂಗಿರಹಂನೊಂದು ವರ
14. ಹ ಈ ಯೆಳುಹಣದ ಹುಟ್ಟುವಳಿ ಗ್ರಾಮವನೂ ಇತ್ಯಾಯ ಥೂದಾ
15. ನವಾಗಿಕೊಣ್ಯು ರುಧೇವೆ ಅದಕಾರಣಾ ಯಿದಕ್ಕೆ ಸಲುವಕ್ತಯು ಕಂ
16. ಗು ತಿಂಡಿಯರೆಡುಹಾವಿರದನೂರ ಹದಿನೆರು ವರಹಳು
17. ನಾಕಲ್ಪವಾಗಿ ಸಮಿಂದ ಚೋಕ್ಕನಕ್ಕೆ ಸಂತಾದ್ವರಿಂದ ಯೇಗ್ರಾಮ
18. ದಯಿಲ್ಲ ಚತುಷ್ಪಾತ್ಯೆಚ್ಯಾಂಗಿಸ್ಥ ಸಫ್ಯಾದ್ವಷ್ಟ ಥೋಗೆಂಬಸಾಷಾಂ
19. ಮೃಂಗರು ಸಮಿಗೆ ಸಲುವದು | ಯಾಲ್ಪಿಂದೂ ಮುಂದೆ ಸಿಂ ಮಾಡು
20. ವ ಅಧಿಕ್ರಾಲಿದಾನ ಪರಿವರ್ತನಾಗಿಂಂ ವ್ಯವಹಾರ ದತು
21. ಸ್ವಯಂಗರಿಗೆ ಸಲುವದಾದ್ವ ಕುರಿತು ಪ್ರತ್ಯಪಾತ್ರವಾರಂ
22. ಪರ್ವವಾಗಿ ನರುಭಾಧಿಕ ಸರ್ವಮಾಂಸ್ಯವಾಗಿ ಶಾಶ್ವತವಾಗಿ ಅ
23. ನುಘುವಿನಿಕೆಂಡು ಬರುವದು | ಯೆಕ್ಕುವಧಿನಿರೋಹ
ಹಂಧಾಗ
24. ಸರ್ವೇವಾ ಮೇವಧೂಧೂಜಾಂ | ನಭೇಣಿಜಾಂನಕರ ಗ್ರಾ
25. ಕಾಂ ಏಪ್ರದತ್ತಾ ಪರುಂಧರಾ | ಸ್ವದತಾಂಪರದತಾಂವಾ
26. ಯೋಜರೆತವಸುಂಧರಾಂ | ಪಷ್ಟಿವರಾಧರಕನಾರ್ಜಿ ಎ
27. ಪ್ರಾಯಾಂ ಜಾಯಕ್ತುಮಿಃ || ಶ್ರೀಕೃಷ್ಣರಾಜ

Transliteration.

1. Subham astu¹ namas tumga-śiraś-churupbi-chandra-chāmara-chārave-
2. trailōkya-nagarārambha-mūlastamībhāya Śambhave !svasti śri-
3. vijayābhudaya Śalivāhana śaka varushaīṅgalu 1682 sam-
4. da varttamānavāda Vikrama-nāma-saipvatsarada! Jyēshṭha śu-
5. da 15 llu śrimad rājādhīrāja-rājaparamēśvara pra-
6. vuḍhapratāpa apratimavīranarapati Mahisūra Krishṇara-
7. ja-vadeyaraiyyānavaru Krishṇaige Gōvīḍaige saha baresiko-
8. ta krayabhūdāna-tāmmra-sāsanada kramavemtemdare Paṭaṇa-
9. da hobali Vichārada-chāvadivalitada Nāgamamgala-sthalada
10. Kalidēvanadalli grāma₁ upa-grāma Honūru saha sthalada sā-
11. nabhāgana lekha prakāra Yuva-saipvatsarakke huṭtiddu bheddalu kam-

12. dâya kere ēru tōṭadapayiru vimgaḍa maṇiha sumka po-
13. ṣmu saha huṭṭuvali kamgu 211½ immurahanomdu varā-
14. haū yejuhaṇada huṭṭuvali grāmavanū i-kraya-bhûda-
15. navāgi koṭtu yidhēve ādakāraṇā yidakke saluva kraya kam-
16. gu 2117 yaraḍu sāviradanūra hadinēlu varahaü
17. sākalyavāgi nimirḍa bokkasakke samtāddarimda yi-grāma-
18. da yelle chatussimeyolagullā niḍhyādyashṭha-bhoga-tēja-svām-
19. myamgaļu nimige saluvadu¹ yillimḍam mumde niū mādu-
20. va ādhi-kraya-dāna-parivartanagalemba vyavahāra-chatu-
21. shṭayagaligū saluvadādda kuritu putra-pautra-pāram-
22. paryavāgi nirupādhika-sarvamāṇnya-vāgi sāsvatavāgi a-
23. nubhavisikomdu baruvadu¹ yēkaiva bhaginī lōke
24. sarvēshām ēva bhūbhujāml na bhōjyā na kara-grā-
25. hyā vipra-dattā vasumḍharā¹ sva-datām para-datām vā
26. yō harēta vasumḍharāml shashṭir-va-sha-sahasrāṇi vi-
27. shṭayām jāyate krimih¹ śrī Krishnarāja

Note.

This inscription engraved on a copper plate in modern Kannada characters records the sale of the village Kalidēvanahalī with its hamlet Honnūru situated in Nāgamangala-sthala belonging to the Department of the administration of the Hobali of Srīrangapaṭṭaṇa by the Mysore King Krishnarāja-vodeyar (II) to Krishnaiya and Govindaiya for the price of 2117 varāhas paid to the palace. The revenue income of the village is given as 211 varahas and seven haṇas. The sale price is thus 10 times the annual income of the village. The village is said to be given away as a gift of land after receiving its value, viz., 2117 varahas and was to be enjoyed by the donees as a hereditary land estate with all the usual rights of enjoyment and free of taxes.

Such charters of sale are common in the reign of the Mysore King Krishnarāja Vodeyar II (See E. C. IV. Nāgamangala 7). These sales of land probably arose from the necessity to replenish the royal treasury after heavy demands for money caused by the Mysore expedition to Trichinopoly to aid Mahammad Ali to the Nawabship of Arcot.

The date of the grant is Š 1682 Vikrama sam. Jyēṣṭha šu 15 which corresponds to May 29, 1760 A.D.

The record begins with the usual stanza in praise of the god Sambhu and ends with the usual imprecatory stanzas and the signature of the king Śrī Krishnarāja.

T.-NARSIPUR TALUK.

In T.-Narsipur town, on the pedestal of a Jaina image in front of the Taluk Office.

Kannada language and characters.

ಅರುಮುಕ್ಳಾಡಲು ನರತೀಪುರದ ತಾಳ್ಳೂಕನ ಶಾಸನಗಳು.

೪. ನರತೀಪುರದ ತಾಳ್ಳೂಕು ಕನ್ನಡ ಹೋಬಳಿ ತಾಳ್ಳೂಕು ಕಚೇರಿ ಮುಂದಿರುವ ಜನಪಿಗ್ರಹದ ಎರಡಲ್ಲಿ ಬರೆದಿರುವುದು.

ಕನ್ನಡಕ್ಕರ.

1. ಶ್ರೀ ಮೂಲಸಂಘ ದೇಸಿಯಗಳ ಪ್ರಸ್ತರಗಳು ಕೊಂಡಕಂದಾನ್ಯಾಯ.

Note.

This inscription engraved on the pedestal of a Jaina image merely gives us the name of a sect or division among the Jainas : Śri Mūlasangha Dēsiya-gaṇa, Pustaka-gachchha, Kōḍakundānvaya. Apparently, the image is that of a Jaina saint who belonged to the above sub-division. No name of the saint or the date of the carving of the image is given. The characters seem to belong to 14th century A. D. That Jainism once flourished in T.-Narsipur Taluk is evident from this and some other inscriptions of the Taluk (See E. C. III, T.-Narsipur Taluk, 105 and 133).

Above the image of the saint is carved the triple umbrella (*mukkodē*), the usual symbol of the Jaina saints. The figure is seated with the palm of one hand placed over the palm of another hand on the lap. On each side of the figure is a female chauri-bearer. Yalis are carved on each side of the image and below the image.

At the village Yedadore in T.-Narsipur hobli, on a broken stone in front of the Janardana temple.

Size 3' x 2'.

Kannada language and characters.

ಅದೇ ಅರುಮುಕ್ಳಾಡಲು ನರಸೀಪುರದ ಹೋಬಳಿ ಎಡದೊರೆ ಗ್ರಾಮದ ಜನಾರ್ಥನ
ಪ್ರವಾಸಾನದ ಮುಂದೆ ಬಿದ್ದಿರುವ ತುಂಡುಕಲ್ಲು.

ಪ್ರಮಾ� 3' x 2'

ಕನ್ನಡ ಲಿಪಿ ಪಾಠ್ಯ ಧಾರ್ಮ.

1. ಧಾರ್ಮಿಕ ಶಾಸನ ಇ ಸುಳಿದಲು ಪ್ರತಾಪ ಹಂತರ ಪ್ರರಖಾದ ಉತ್ತಮಕಳಿ
2. ಸ್ವರೂಪ ದೇವರೂ ಹುಲಯುವ ಗಾರುಗಳು ರುದ್ರಪೂರಗಳು
3. ಕರಿಯುವರ ಜಂನವ ಒಡೆಯುರ ಮತ್ತು ಗುಡಗ . . .

4. ಹೊಂನಪದೇವರು ಯ್ಯಾನಾಲ್ಯಾರು ಗಾಡು ಪತ್ರದ ಕ್ರಮವೆಂಂದೆ ಗೆಳ್ಳಿಗುಂಟ್ರಿಯಾ
5. . . . ಲಬಹಗಳು ತೆಂನಪದೇರು ಹೊಂನಪದೇರು ಗೆಳ್ಳಿಯಾ . . . ಹೊಂ
6. . . ಇವುತ್ತು ಹೊಂನಪದ್ರಸ್ತು ಶಂ ಯ್ಯಾಪತ್ರ ಆಕ್ರಮಿತು ಅನುಭಾಕ್ರಾಣಿ ಏನಿಂದಾರ ಶಂ
7. . . . ಕಯ್ಯಿಂದು ನಾಶ ನಂಬು ಸಂಪರ ಹೊಂನಪದೇವರು ಸಂಪರಕಯ್ಯಿಂದ ಹೊಂಡಿವಾಗಿ ಆಯಾರು ವರ್ತು ಶಂ ರುಣಬಾ ?
8. ನ ಆಪತ್ರ, ಶಂ ಲಬಹಗಳೆಯರು . . ಯಾ ನಾಲ್ಯಾರು ವಹಿದ್ವಿಯಾದ್ದರು ? ಮತ್ತಂಯಾಲಜ್ಞದ್ವರ ?
9. ಒಂತ ಪತ್ರವೆಂದು ನಾಶ ನಾಲ್ಯಾರು ಒಂಬಣ್ಣು ತಾಯಾರ
10. ಜಂನಪ್ಪಂಗಳು ಉತ್ತುಗುಂಬರು ಏರಪ್ಪ . . . ಯಿಂದಿಚಂಣ ಗಿಂಬರ
11. ವು . . ಹೆಡ . . .
12.

Note.

This inscription is full of lacunæ several letters having been lost.

It seems to record the sale of some land in Pratāpahariharapura called also Utuvehalli for the price of 20 hons paid fully. The purchasers of the land are four gaudas named Huliyapagauda, Ruddappa, Guḍagauda, son of Chennappa Odeyar of Kaliyur and Honnappadēvaru and the sellers are Lakhapa of Gejjeganhalli, Jannappa of Tayūr, Virappa of Kirugusūr, and Baichaṇagauda. These villages are situated not far off from Yedadore.

The date is not fully given. Only the lunar month Bhādrapada and bright fortnight and the tithi 12 and the week day Monday are given. The characters seem to belong to 15th century.

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On a slab lying near the Daṇḍinadāri road in Sōsale in Sōsale Hobli.

Size 5' × 2'-6".

Old Kannada language and characters.

೧. ನರತೀಷ್ವರದ ತಾಳ್ಳೂಕು ನೋನಲೇ ಹೋಬಳಿ ಕನಪಾ ಗ್ರಾಮಕ್ಕೆ ಸೇರಿದ ದಂಡಿನ ದಾರಿಯಲ್ಲಿ
ಬಿದ್ದಿರುವ ತುಂಡುಕಲ್ಲು.

· ಹಣಗ್ನಾಡ್ಯಕ್ಷರ ಮತ್ತು ಧಾರೆ.

1. ಸ್ವಸ್ತಿರೀ ಎಕ್ರಮಾದಿಕ್ಷರಸಂ ಪಡ [ಕರೆ]
2. ನಾಡು ಮುನ್ನಾಕು ಮಾನಾಳುತ್ತು ಸುಗ್ರಿಯುಳ್ಳನ್ನು ತೀಳಿ
3. ಕ್ಷು ಧರ್ಮ-ಕರ್ತವ್ಯ ಪ್ರಾಣಾನ್ನೆಂಬ್ರುನ್ನೆನ್ನೆನ್ನೆನ್ನೆನ್ನೆನ್ನೆನ್ನೆ
4. ನುಂ ವಾರಣಿಯ ಸಾಸರಕವರೆಯುಂ ಸಾಂಪ್ರದಾರ್ಯಾರ್ಥ್ಯಾ [ರು]
5. ಮನ್ಮಾನ್ಮೀನ್ನೆನ್ನೆನ್ನೆನ್ನೆನ್ನೆ ಸರ್ವೀನಕ್ಕೆ ಆವಾ . . .
6. ಲಾಂತು ತೀಳಿಮ್ಮೆಕ್ಕುಂ ಪುಟ್ಟಿದೆಯೆಗೆ ಅರಮ್ಮನೆಯ
7. , ಧೂಮಾನ್ .

Transliteration.

1. svasti śri Vikramādityarasam Vāda [kare]-
2. nādu-munūrumān ālutiļdu suggiyuļ vandu ponni-
3. tṭa dharma keđevakka ponnān kolvenendōnum kolgendode kolvō-
4. num Vāraṇasiya sāsira-kavileyum sāsirvvar ppārvva [ru]-
5. man kondōn-salgatige salvōn akke avana
6. luļ mittu pottirimakkal puṭṭade keđuge arammaneya.
7. · bhaṭamān!

Translation.

Be it well. Śri Vikramādityarasa ruling Vāda (karai) nādu Three hundred came during *suggi* (harvest season) and granted gold for a charity (*dharma*). May the dharma never perish. May he who wants to seize the money himself or takes it at the instance of another attain the same regions as one who kills thousand tawny cows and thousand Brahmans at Benares. May Death seize his house. May he perish without children being born to him.

The Palace (official), Bhaṭamān (?)

Note.

This is an inscription of the time of Vikramādityarasa. The characters and the language seem to belong to the end of the 8th century A. D. No date is given in the record. There are two kings of this name who ruled about this time, the Bāṇa king Vikramāditya for whom Rice gives the date C. 888 (P. 19, Mysore and Coorg from Inscriptions) and the Chalukya king Vikramāditya II 733-746. The Bāṇas are known to have ruled parts of the Kolar District east from the Pälār river and north into the Madras Districts (ibid P. 17). It is not likely that their king Vikramāditya ruled so far off as Sōsale. There is however a Bāṇa chief Diṇḍigarar subordinate to the Ganga king Śripurusha and ruling over Kalbappunādu (the district around Śravaṇa Belagola), (M. A. R. 1927, P. 109). It is possible that a chief of this dynasty might have been ruling over Sōsale under the suzerainty of the Ganga king ruling over Talkād, which is about 12 miles from Sōsale. Vāḍakarai-nādu is the district round Talkād (E. C. III Malavalli 99 and T.-Narsipur 130; E. C. IV Yelandur 56). It is however not called Three hundred Province in any of these inscriptions which all belong to the Hoysala period.

But more probably Vikramāditya must have been a Chālukya king. A minor branch of the Chālukya dynasty is known to have ruled in Varupa, Mysore Taluk, about 10 miles from Sōsale about A. D. 900 (M. A. R. 1916, P. 46). An inscription at Sōmasamudra, Chāmarājanagar Taluk, about 25 miles from Sōsale dated Ś. 916 refers to a Chālukya-Permađi ruling the earth (M. A. R. 1951, P. 139). It is thus probable that the Chālukyas ruled over Sōsale at the time of this inscription. It is however difficult to say whether Vikramādityarasa of the present grant

belonged to the main Line of Châlukya kings of Bâdâmi and exercised suzerainty over the Gangas as the Râshtrakûṭas did in later times or whether he belonged to a minor branch of Châlukya chiefs, subordinate to the Gangas at Talakâḍ. The latter seems to be more probable as no imperial titles are used in the present record and it is difficult to believe that Vikramâditya II, the Chalukya king of Bâdâmi came so far off as Sôsale (about 400 miles from Bâdâmi) and made a grant.

It is difficult to make out the nature of the grant made by Vikramâdityarasa. He is said to have come during harvest-time and given money for some *dharma* (charitable purpose). The nature of the *dharma* is not indicated. It is probable that the grant was made for conducting some festival during the harvest-time at Sôsale. The rest of the inscription consists of imprecations of the type current during the period. The letters at the end of line 6 and the beginning of line 7 are cut off and lost. Probably the name of a palace official who wrote the grant is given therein.

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At the village Chidarvalli in the hobli of Sôsale, on the basement of the Sômêśvara temple.

Kannada language and characters.

ಸೋನರೆ ಹೋಬಳಿ ಒದರವಳಿಗ್ರಾಮದ ಸೋನೇಶ್ವರ ದೇವನಾಥನದ ತಳಾಡಿಕಲ್ಲನ್ನು.

(ಪೂರ್ವದಿಂದ ಪಶ್ಚಿಮಕ್ಕೆ ಯರೆದಿರುವುದು.)

ಉತ್ತರದಿಕ್ಕು,

1. ದಂಕರಾಮ ನಿಸ್ಯಂಕ ಮಲ್ಲ ಮಲರಾಜರಾಜ ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ ಹೇಳಿರಾಜ್ಯ ಪ್ರಾಣಾಖಾಯ್ಯಾನುಂ ಮತ—
... ಹೊ ಮದ ಪರಾಧೀಶ್ವರ ,

2. ಸಿರಫೇದಂಮಾಡಿ ವಾಂಧ್ಯನೆನ ಕಯ್ಯಿರೆಕೆಂದು ಕಾಂಟಯನಾಂಗೆ ಪ್ರಾಣಮ್ಯಾ ಅರಕೆಷಯಾನಗ್ರಹಾರ—ದಯೀರ
ಪಶ್ಚಿಮದಿಕ್ಕು,

3. ಮಣಿ ದ ಶೈಷ್ವನುಢ್ಯಾ ಇ ಯಾಧವಾರದು ತರ್ಕಾಡ ಸಮಸ್ತ ಸಬರವು
4. ದಂಬು ತರ್ಕಾಡಸೇಷನಬರಂ

ದಕ್ಷಿಣದಿಕ್ಕು,

5. ರೋಣಗಂಡ ಕದನಪ್ರತಂಡ ಮದಮಂಗಂಡ [ನ] ಸಕಾಯಸರ ಸುವಾರಸಿದ್ಧಿ ಗಂಡುಗಾರ್ಮಲ್ಲ ಉಪದಂಕರಾಮ
ನಿಸ್ಯಂಕಮಲ್ಪಪ್ರತಾ ಮಾಗಿ ಕಲ್ಪಕಣಿಮ ಕಲ್ಪವರದಿರು —

6. ಗಳುಂ ಕುಡಿಮ್ಮುಂ ಅದಿಯಕಡಿ ಮಂಡಿನಾಷಿಮಾ

ಪೂರ್ವದಿಕ್ಕು (ಸುತ್ತಲೂ ಯರೆದಿರುವುದು).

7. ದಿ ಗಾಡನಮಗಳ್ಲು ಮನೆಕ್ಕಾಗ್ದೆಯಂ ಥಾರೆಯನೆಕ್ಕಿದು ಹಂಡಾಡಿತ್ಯಂಬರಂ ಭೂಮಿಯಕ್ಕೆ ಯಂತಪ್ಪದ
.... ಏಕ್ಕುತ

ಬಂಧಾಗದ ಕಂಬ

8. ಗ್ರಹಯವಾಗಿ ನರುಮಸಲವಾಗಿ ಹೇಳಿರುಧರ್ಮರಕ . . .

9. ದಾನದಂಬು ಸುಬದಿಂ ದಾಕರರು.

Note.

This inscription is written all round the basement of the Sômêśvara temple. This system of writing an inscription around the walls of a temple rather than on a separate slab of stone set up in front of a temple was introduced by the Châlas

and continued sometimes during the Hoysala and Vijayanagar times. The present record has several lacunae as the letters are much worn out.

The record belongs apparently to the reign of the Hoysala king Vira Ballāla II (1173-1220) from the titles used for the king:—a Rāma in battle, nissankamalla, malerājarāja, pratāpa-chakravarti, the setter up of Chōla kingdom, who beheaded and who seized Pāṇḍya (king) as prisioner, who prostrated before the Lord of Kānchi (God Varadarāja), and who made Arakeṇa agrahāra and who was terrible in battle, lord over elephants in rut, unassisted warrior, Śanivārasiddhi, Giridurgamalla, etc.

The portion containing the name of the year in which the grant was issued is quite worn out. Only the items Jyēṣṭha śudha 5 Wednesday are visible.

The inscription registers a grant of some dry land, a house and rice-fields made by all the *nakharas* (merchant citizens) of Talekāḍ and the *kalluvaradarū* (merchants in stone viz., jewel merchants) of Kallukāṇe to some one who was the *māṇḍalasvāmi* of Ādiyakadase and who was the son of Mādigauḍa. An imprecation occurs at the end of the grant.

Talakāḍ is the same as the town Talkāḍ in T.-Narsipur Taluk, Mysore District. Arakeṇa is a village in Seringapatam Taluk of the same District. Ādiyakadase cannot be identified. Kallukāṇe or Kalkāṇe is a village about four miles from Chidruvalli and situated in Malvalli Taluk of Mysore District. Kalkāṇe-nāḍ is often referred to in inscriptions (E. C. IV Nagamangala 3, 12, 15 and 96).

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On a slab standing to the west of the Sōmēśvara temple at Chidarvalli
(T.-Narsipur Taluk No. 95 revised).

Size 2'-6" x 2'.

Kannada language and characters.

ಅದೇ ಸೋನಲಿ ಹೋಬಳಿ ಬ್ರಹ್ಮಪುರದ ಗ್ರಾಮದ ಸೋಮೇಶ್ವರ ದೇವನಾಮಕ್ಕೆ
ಪಶ್ಚಿಮದಲ್ಲಿರುವ ಕಲ್ಲನಲ್ಲಿ (ಹ. ನರತೀಪುರದ 95ನೇಯ ನಂಬಿನ ಶಾಸನದ ತಿಳ್ಳಬಡಿ.)

ಸ್ವಮಾಣ 2½' x 2'

- | | |
|--|---|
| 1. ಸೂಲಿ ಪ್ರತಾಪ ರಾಜಾಧಿರಾಜರಾಜವರ | 13. ಗೋ ಯಾದೇವರನಾಮ ಭಂಗಿ ಬರಗಾಡ |
| 2. ಮೇಸ್ಪರ್ಶ್ಯಾಪಿದ್ರದೇವರಾಯವೈಂದಯ | 14. ಮನ ಕೋಟಿ ಕೆದೆ ಮಾನ್ಯದೆಂದುಕೊಣ್ಣು |
| 3. ರು ತೃತ್ಯೀ ರಾಜ್ಯಂಗೆಯುತ್ತ ಏಡು ಸಮಿವ | 15. ಕೆಡ [ಗೆ] ಕಲ್ಲನುಮ [ಇ] ದು ಕೆಳ್ಳಿವಾಗಿ ಇದಮ್ಮು |
| 4. ರಜ ಇಂಖಿನೆಯ ವಸ್ತರದ ವಿಕಾರಿಸಂ | 16. ಮನು ಅವನೊಣಿಸು ಉಳಿಕದನಾಡ |
| 5. ವತ್ತರದಬ್ಬಸ್ಯಾ ನ ಸೂ ತರಕಾದನಾದನಾ | 17. ಓ ಗಂಗೆಯ ಪರಿಯಲ ಬಫುರೆಯಕೆಂದ ವಾ |
| 6. ದಂಪತ್ಯಾತ್ಮಕ ಪುರಕೆ [ಮ್ಯಾ] ಕ್ರಾಂತ ಮಲ್ಲನಾಥ | 18. ಪದಲಹೇಷಣ: |
| 7. ಪುರದ ಗುಡ್ಯಾ ಯಜ್ಞ ವಜ್ರಾಂತಿಂಬಿಂದಯ | 19. ಶ್ರೀಮಂಜುಷಿಂಜು ಕಾಂತಿಸಂಖ್ಯ ಮಾರಗಾಡ |
| 8. ಪುರದಮಾದಯ ಸೋಮಯ್ಯ ರಾಮಗೌಂಡ | 20. ಯವರೇಣುಗಾಡ ಸಮಸ್ತ ಗಫುರುಗಾ |
| 9. ಸಬುರದದೆಮು ಬದರವಾಯವುರದನಂ | 21. ವೇಣುಗಾಡ ಸಮಸ್ತರು ಸೋಮಜಿವೇರ |
| 10. ಧುದೇವ ಯಾವೋಣಗಾದಸಮಸ್ತ ಪುರದೋ [ವ] | 22. ಕವುರೆಯ ಕೆಂಂಡುಷಾಪದಲ ಹೇಳನು. |
| 11. ಗಳಿಂ ತಿದುರುವಾಯ ಸೋಮಯ್ಯದೇವರನಾಮ | |
| 12. ರಾಯಕೆ ಸೋಮಯ್ಯಕ ಕೇತಾಯೆವರಮಣ್ಣ | |

Note.

This belongs to the reign of the Vijayanagar king Dēvarāya II C. 1419-1446 and is dated S' 1341 Vikari sañ. Pushya ba. 1, Monday equivalent to Monday 1st January 1420 A.D.

It registers the remission of taxes on the house, garden, and tank belonging to the *sthāna-bhumi* (lands granted for the office of the trustees of the temple) including the land belonging to Rāyade Sōmeyade Kētāde, the *sthānika* of the temple of Sōmayyadēvaru at Chidruvalli. The donees are Guḍḍayaṇṇa Vayichanṇa of Mallināthapura, the chief of 42 *puras* (hamlets) of Talkādunād, Mādayya Sōmayya of Sindeyapura, Dēma of Rāmagonḍanapura, and Sambhudēva of Chidaravallipura. These villeges are all situated within a distance of four miles from Chidaravalli where the temple of Sōmayadēva (or Sōmanāthadēvaru) is situated.

The donees are stated to have set up an inscription stone to mark the kodagi land granted. Certain gaudas named Malli Bachaṇṇa, Kāṭṭa, Saṇṇa Māragauda etc., are also said to have joined in making the grant.

The imprecation that the violater of the grant incurs the sin of killing tawny cows belonging to Sōmayadēvaru on the banks of the Ganges concludes the grant.

62

On a slab standing in the land of Morappa to the west of the
same village Chidaravalli.

Size 2'-6"×1'

Kannada language and characters.

ಅದೇ ಉತ್ತರವಾಗಿ ಗಾರುಮದ ಹ್ಯಾಮಕ್ಕೆ ಮೊರಪ್ಪನ ಹೆಲದಲ್ಲಿ ನಷ್ಟರೂಪ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2½' × 1'

1 ಅದಿಯರ	5 ಗೆ ಕೆಳಕ್ಕಿದು
2 ವಾಹನದ	6 ಧಮ್ಮದು
3 ರಂಜಾಯ	7 ರಂಯಾದು
4 ಕದೇವಂ	8 ರಂಸು

Note.

This records the gift of the lands belonging to Dharmapuri to Echamandaṇṇayaka of Adiyara family.

No date is given nor is the reigning king named.

The characters belong to the 13th century. The Adiyar family to which the donee belonged is also referred to in some inscriptions of the 13th century as one to which certain warriors belonged. (See E. C. VIII, Sagar 125 of C. 1216, Sorab 540 of 1230 A.D.? and E. C. XII Gubbi 1 of Vira Ganga Hoysala-dēva of 1125?

A.D.) But Ēchama-dāṇṇāyaka of the present record has not been referred to in them.

Dharmapuri is said locally to be the name of a village which once existed near the field where the inscription is set up.

No imprecations are contained in the grant.

63

On a viragal near the Gaṇeśa temple in the same village Chidaravalli.

Size 6'×3'

Kannada language and characters.

ಅದೇ ಗ್ರಂಥದ ಗಣೇಶನ ಗುಡಿಯ ಕಟ್ಟಗೆ ಕಟ್ಟರುವ ವೀರಗಳು.

ಮೂಲ 6'×3'

ಒಂದನೇಯ ಪಟ್ಟ.	ನಾಲ್ಕನೇಯ ಪಟ್ಟ.
1. ಶ್ರೀ ಸರ್ವಧಾರಿ ಸಂಪತ್ತಾರ್ಥ ಶ್ರಾ ಎರಡನೇಯ ಪಟ್ಟ.	5. ದಿ ಸತ್ತಾರಂಗೆ ನಮ
2. ಈ ಮಾಸದಲು ತಿಂಡಿಯ ಮಂಬಾನೆಯ ಪಟ್ಟ.	6. ಸ್ತುತಿಗಳಾಂದು
3. ಗವುಂಡುಗಳಿಂದನ ಸಂಕಾಚಾರಿಯ ಸಾಗಂ ಕವಿರಿ	7. ಗರ್ಭುಕುಳಿ ಚದಿರಿ
4. ಭಾರಿ ಕಿಂಡಿ ಕಲುಕಣಿಯಃ ಉಪರಕ ಕುಗೆ ಕಾ	8. ಪ್ರಜ್ಞಾರದರೀಂಜು
	9. ಕೂರಗ ಗಡ್ಡೆ ಯನು
	10. ಕೂರಗೆಕೆಂಟ್ಟಿರು.

Transliteration.

I

1. śri Sarvadhāri-saṃvatsarada Śrā [va]-

II

2. na-māśadalu Tidivalliya

III

3. gavumdugalodane Saṃkāchāriya magam Kavile-

4. chāri Kirīya Kalukanīyā bavarake hōge kā-

IV

5. di sattadāvamge sama-

6. sta prabhugavumdu-

7. ga|ella kūdi Chidira-

8. valli-puradal emtu

9. kolaga gaddeyanu

10. kodage koṭṭaru

Note.

This *vinagal* inscription registers the gift as a *kodage* of a plot of rice land of the sowing capacity of eight *kolagas* situated in the village Chidiravalali by all the *Prabhu-gavundus* (in memory of or for) the warrior Kavilechâri, son of Samkachâri who died fighting at the battle of Kiriya (Little) Kalukañi along with the gaudas of Tidivalli.

The name of the cyclic year Sarvadhâri and the month Śravaṇa are the only items of dating given and no Saka year. The characters belong to 13th century.

No king is named in the record.'

64

At the village Chivali in the hobli of Sôsale, on a slab in front of the Sômêśvara temple.

Size 3' × 4'.

Kannada language and characters.

ಅದೇ ಸೋನರೆ ಹೆಂಡಿಗಳ ಬವಲ ಗಾರುಮಕ್ಕೆ ಸೇರಿದ ಸೋನೆಶ್ವರ ದೇವಾಲಯದ ಮುಂದಿರುವ ಕಳ್ಳನಳ್ಳು.

ಪ್ರಮಾಣ 3' × 4'.

1. ಸ್ವಾಸ್ತಿತ್ವಪೂರ್ವಾದಿಲ್ಲದ ಸಂಪನ್ಮೂರ್ತಿ ಪ್ರಭು ಶ್ರೀ
2. [ತ] ಶ್ರೀಯ್ಯನ ಮಗಳು ಪ್ರಭು
3. ಯ ಮಹಿಳೆ . . . ಕೆಜಿಯ ಕಟ್ಟಸಿ . .
4. ಕಳ್ಳನಳ್ಳಿಹಿಡಿತು ಮಂಗಳ.

Note.

This records the construction of a tank and the setting up of the inscription stone by a woman (whose name is lost), whose father is named (Ti)paiya, in the year Pramâdîcha, in the bright fortnight of Pushya.

The epigraph is not dated in any era. The characters seem to belong to 17th century.

65

At the same village Chivali, on a *viragal* set up in the land of Mâdayya.

Size 4' × 2½'.

Kannada language and characters.

ಅದೇ ಗಾರುಮದ ಮಾದಯ್ಯನ ಹೆಲದಳ್ಳಿ ನಷ್ಟರುವ ವೀರಗಳ್ಳು.

- | | |
|--|--|
| <ol style="list-style-type: none"> 1. ಸ್ವಾಸ್ತಿ 2. ಸರವರಿ 3. ಸಮೃದಧಾದಿ 4. ಸಂಪನ್ಮೂರ್ತಿ ಕಾ 5. . . ಪುಣ್ಯಮಂದಿನ್ಮಂಕ 6. ಯ್ಯಾಂತಾಚೌ | <ol style="list-style-type: none"> 7. ಚಾಚರಿಯ 8. ದಾಸಿಮುಕ 9. ರಿಯತುಯು 10. ಗ ವ ಜ ಏ 11. ಹಾರಿ ತುಕುವ |
|--|--|

1. ಮಂಗಳ ಮ

2. ಕಾ ಶೀ.

Note.

This records the death of the warrior Gavare-āchāri, in defending the cattle of Dâsimâ-châri, who was the son of Jobâchari of Kalkuni on the full moon day of the month Kartika of the year Paridhâvi.

The characters seem to be of the latter part of 10th century A.D. and the date given may be equivalent to 952 A.D. At this time the Ganga kings ruled over the territory in which the inscription stone is set up.

66

At the village Muḍakanapura, in the same hobli of Sôsale, on a stone set up near the *patel's* house.

Size 4' × 3'.

Kannada language and characters.

ಅದೇ ಸೋಸರೆ ಹೇಳಿ ಮುಡಕನಪುರ ಗ್ರಾಮದ ಪಾಠೀಲನ ಮನೆಯುಂಟಾಗ್ರಾಮನವೇಶವದ್ದು ಸ್ತುಪಾವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4' × 3'.

1. ಸ್ವಸ್ತಿಶ್ರೀ ಏಜಯಾಧ್ಯಾದಯ ಶಾಲಿವಾಹನ ಸರ್ಕ ಪರುಷ
2. ಗಂಗಾಂನೇಯ ಸಂದುವರ್ತಮಾನವಾದ ಏಣಂಬಿ ಸಂಪತ್ತಿರದ ಶಾ
3. ವಿಜ ಬ ಇಲ್ಲಾ ಶ್ರೀಮಂತುಹಾಮಂಡರೇಷ್ಟರ ಶ್ರೀವೀರಪ್ರತಾಪ ಚಂ
4. ಕಡುಪತಿ ಮಹಾರಾಯನು ಪ್ರಾಣಿರಾಜ್ಯಂಗೆಯುತ ಮಿರಲು ಶ್ರೀ
5. ಮನಸುಹಾ ರಾಜಾಧಿರಾಜ ಮಹಾರಾಜ ರಾಜ ಶ್ರೀಇಗ್ರಿ
6. ದೇವರಾಯಸೈಲೆಯರು ಅಯ್ಯನವರ ಕುಮಾರರು ಶ್ರೀದೇವ
7. ರಾಯ ವೇಲೆಯರು ಅಯ್ಯನವರು ಉದುರುವಣಿಯ
8. ಉತ್ತಣ ಗೌಡನವರ ಕುಮಾರ ಐವಯೋಗಿ ವೀ
9. ಉಯಿರಿಗೆ ಕೆಣ್ಣು ಶಿರಾಶಾಸನದ ಕ್ರಮನಂ
10. ಕಂದಕೆಸಂಮ ಉದುರುವಣಿಯ ಸ್ತುತಿ ಸುಃ
11. ಪ ಮುಡಕನ ಪುರದ ಗ್ರಾಮವನು ನಾಷ್ಟ ನಿಮಗೆ
12. ಪಳ್ಳಕ್ಕಾರು ಉಂಟಿಗೆ ಕೆಡಗೆಯಾಗಿ ಕೆಡಕ್ಕಿವಾಗಿ ಅ
13. ಗ್ರಾಮದ ಸ್ತಾಪ ತತ್ತುಸ್ಥಾನೆಯ ವೇಳಗಾದ ಗಡೆ
14. ದೆದ್ದಲು ತನ್ನಿಂದ ತುಡಿಕ ಸುಂಕ ಸಂಘಾತದಾಯ
15. ಶಾಧಾರಂಭ ಎರಾರಂಭ ಯಾವು ಮುಂತಾದ ಯೇ
16. ಸಂಭಾದ ಬಯರುಗಳನು ಅಗುಮಾಡಿ ಸಂಮ ಪು
17. ಶ್ರುತಾತ್ಮಕಾರಿ ಪಾರಂಪರೆಯಾಗಿ ಆ ಚಂದ್ರಾತ್ಮಕ
18. ಸಾಧ್ಯಾಯಾಗಿ ಅನುಭವಿಸಿಕೊಂಡು ಬಹಿರಿ
19. ಯೆಂದು ಕೆಣ್ಣು ಶಿರಾಶಾಸನ||.

Transliteration.

1. svasti śri vijayābhyudaya Śalivāhana sakavarusha
2. 1520 neya saṃdu vartamānavâda Viḷambi-saṃvatsarada Śrâ-
3. vaṇa ba 3 lu śīman mahāmaṇḍalēśvara śri vīra pratāpa Ven-
4. kaṭapati-mahārāyaṇu pṛithvirājyam geyyutamiralu śri-
5. maṇi mahārājādhirāja mahārāja rāja-śri Jaga-
6. dēvarāyavodeyaru-ayyanavara kumāraru śri Dēva-
7. rāyavodeyaru-ayyanavaru Chiduruvalīya-
8. Chikkaṇagaudanavara kumāra Sivayōgiva-
9. ḍeyarige koṭṭa śilāśāsanada kramaveneṁ-
10. temdañenamma Chiduruvalīya-stalakke salu-
11. va Muḍukanapurada grāmavānu nāvu nimage-
12. pallakkiya umbalige-kodageyāgi koṭṭevāgi ā-
13. grāmada stalada chatu-simeya volagāda gadde-
14. beddalu tōṭa tuḍike suṃka suvarṇnādāya
15. kaḍārambha nīrārambha yivu muṇṭada yē-
16. numṭada payirugaļanu āgumādi nimma pu-
17. tra-pautra pārampareyāgi āchāndrārkka-
18. sthāyiyyāgi anubhavisikomdu bahiri-
19. yemdu koṭṭa śilāśāsana.

Translation.

Be it well. On the 3rd lunar day of the dark half of Śrāvaṇa in the year Viḷambi, the 1520th year of the prosperous Śalivāhana era, while the illustrious mahāmaṇḍalēśvara vīra-pratāpa Venkaṭapati-mahārāya was ruling the earth.

The illustrious mahārājādhirāja mahārāja rāja-śri Jagadēvarāyavodeyarayya's son śri Dēvarāya-vodeyaru-ayyanavaru granted the following śilā-śāsana to Śivayōgi-vodeyar, son of Chikkaṇagauda of Chiduruvalī.

As we have granted the village Muḍukanapura belonging to Chiduruvalīi-sthala as *kodagi* for *pallakki-umbaḷi* (rent-free land granted for the maintenance of a palanquin) to you, you may enjoy for as long as the moon, sun and stars last, as a hereditary estate, all the income of the wet lands, dry lands, gardens, vegetable-gardens, customs duties, monetary revenue, unirrigated lands, irrigated lands, etc., within the four boundaries of the said village.

Note.

This registers the grant of the village Muḍukanapura in Chiduruvalīi-sthala to Śivayōgi-vodeyar, son of Chikkaṇagauda, who was probably a Lingayat priest for the dignity of maintaining a litter (*pallakki-umbaḷi*). The donor was Dēvarāya-

vodeyarayya, son of Jagadēvarāya-vodeyar, a feudatory under the Vijayanagar king Venkātapatidēva. It is dated S' 1520 Viļambi sam. Śrāvanya ba. 3, corresponding to August 9, 1598 A.D.

Jagadēvarāya or Pedda Jagadēvarāya was a general under the Vijayanagar kings Rāmarāya and Śrirangarāya I. See No. 50. He had four sons of whom the donor of the present grant Dēvarāya evidently was one. But they are named differently in a manuscript called Jāmbavatī-kalyāṇam purporting to be the work of a poet called Ēkāinranātha (See P. 228 of Sources of Vijayanagar History by S. Krishnaswamy Iyengar). The names therein given are Jagatāparāya, Jagadēkarāya, Jagatāparāya and Ankuśa. With which of these the Dēvarāya of this record is to be equated cannot be determined.

67

On a stone oil-mill buried in the land to the south of Kāragahalli in the hobli of Sōsale.

Kannada language and characters.

ಅದೇ ಸೇರಿ ಹೋಬಳಿ ನರಸಾಯನ ಕಾರಗಕ್ಕಡಿಗೆ ದ್ವಾತಿಕ್ಕೆ ತಕ್ಕುಮಾದನ ಗಡ್ಡೆಯಲ್ಲಿ ಬಹುಂಬಾಳದ ಸುತ್ತುಲು ಬರೆದಿರುತ್ತದೆ.

ಪ್ರಮಾಣ $4\frac{1}{2}' \times 8'$.

1. ಸ್ವಸ್ತಿ ಶ್ರೀಮಂತುಹಾಮಣ್ಡು ಶೈತ್ಯರಂ ತಳೆಕಾ
2. ದುರ್ಗಣ್ಣ ಅಸಹಾಯ ಸೂರ ನಿಸ್ಸಂತಮಲ್ಲ ಸು
3. ವಾರಸಿದ್ದಿ ಗಿರಿದುಗ್ರಂಥಲ್ಲ ಚಲದಂತ ರಾಮ ಹೊಯ್ದಿ ಏರ
4. ಬಲಾಳ ದೇವರು ತ್ರಫುಮಿರಾಣ್ಣಗೆಯುತ್ತುಮಿರ ಸಕವರ
5. ಇ ಗಂಟನೆ ವಕಾರ ಸಂಪತ್ತರ ಜ್ಯೇಷ್ಠ ಸುದ್ದೆ ಇ ಸೇರು
6. ವಾರದಂದು ಬಡಗೆನಾಡ ಕೊಳಲ್ಲಿರ ಗಾಕರಗ್ಗು ಬಾ
7. ಇಗರ ದ್ರಿಗಪ್ಪಣ್ಣನ ಮಗ ಬಿಟ್ಟಿಗಾವುಂಡನು ಕೊಳಲ್ಲಿರ
8. ಸೋಮೇಶ್ವರ ದೇವರ ಮುನ್ನೆ ನಡಿಸಿದ ಕಳುಗಾಳಿ।

Transliteration.

1. svasti śrīman mahāmaṇḍaleśvaraṁ Talekā-
2. ḍugonḍa asahāyasūra nissam̄kamalla sani-
3. vārasiddhi giridurggamalla chaladām̄karāma Hoysala Vira-
4. Ballāladevaru prithuvirājyam̄ geyvuttamire sakavari-
5. sha 1101ne Vikāri-samvatsara Jyēshṭha sudda 14 Sōma-
6. vāradamdu Baḍagarenāda Koḷaltūra Gākaragānda Bā-
7. Ḇigara Belligavuṇḍana maga Biṭṭi-gāvuṇḍanu Koḷaltūra
8. Sōmēśvara-dēvara munde nadisida kalla gāna.

Note.

This records the setting up of a stone oil-mill in front of the God Sōmēśvara in Koļaltūr by Biṭṭigavuṇḍa, son of Gākaragaṇḍa Bāṇigara Belligavuṇḍa belonging to Baḍagarenāḍ on Monday the 14th lunar day of the bright half of Jyēshṭha in the Śaka year 1101 Vikāri during the reign of the Hoysaḷa king Vira Ballāja (II) possessed of the titles mahāmaṇḍalēśvara, conqueror of Talakāḍ, unassisted hero, niśsankamalla, Śanivārasiddhi, Giridurgamalla and a Rāma in moving battle.

Koļaltūr is the same as the village Koļattūr, situated about three miles from the inscription stone. Baḍagarenāḍ is the district around Talkāḍ referred to in E. C. III, Introduction P. 17. The title Bāṇigar probably means a class of merchants. The meaning of the epithet *gākara gaṇḍa* is not clear. Perhaps it means destroyer of traitors.

The date S' 1101 Vikāri sam. Jyēshṭha śu 14 Sō' corresponds to Monday, 21st May 1179 A. D. and falls within the reign of Vira Ballāja II.

No imprecation is contained in the grant.

LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT,
ARRANGED ACCORDING TO DYNASTIES AND DATES.

LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT,

Page in the Report	Inscription number in the Report	Date	Ruler
			KADAMBA.
109	1	34th year of the reign : Chaitra-mâsa: Sukla-paksha, Rôhiṇî constellation.	Ravivarma
			GANGA.
236	38	Ś 722. Pausha-mâsa, Sûrya-grahaṇa; Ādityavâra.	Śripurusha
			CHALUKYA
265	59	No date. (About 800 A.D.?)	Vikramādityarasa
			HOYSALA.
258	52	No date	Viraganga Vishnuvardhana
267	60	„	Ballâla (II)
274	67	Ś 1101, Vikâri sam. Jyê. śu 14, Sômavâra (Monday, 21st May 1179 A.D.).	Ballâla II
241	41	Virôdhi sam. Kanyâ month, dark fortnight, 8th lunar day, Monday, after Ś 1099. (12th September 1229, Wednesday?).	Jagadêkamalla Śri Narasinga. (Narasimha II).
239	39	Dhâtu sam. Āshâ. śu. 3, Friday.	Vîra Narasimha Dêvarasa (Narasimha II).

ARRANGED ACCORDING TO DYNASTIES AND DATES.

Contents and remarks

Records the gift of some land in Åsandi and Koramanga and near the embankment of Samāna with the right of *Samādhi* and free from *uchchha* for conducting worship in the temple of Siddhas (*siddhāyatana-pūjā*) and for the prosperity of the Sangha, at the instance of Haridatta by the Kadamba king Ravivarman, son(?) of Mrīgēśa, who was the son of Śāntivarman, son of Kākustha, younger brother of Raghu, from his capital Vaijayanti.

Records some grant of land free from taxes to Kalipatṭodeya Kurimbagāvunda and Kaṭakaya in the Kuripaṭṭi of the village Armmeleyapalli and also of *Kurimbadere* (tax on shepherds). Viśvakarmāchārya is named as the engraver of the record.

Records the grant of some money for some dharma by Vikramādityarasa, ruler of Vaḍakarenādu 300. Probably the king belonged to the dynasty of the Chālukya chiefs of Varuṇa who ruled about 800 A.D.

Merely gives the king's titles.

Records the grant of land, etc., by the *Nakharas* of Talkaḍ and *Kallavaradar* (jewel merchants ?) of Kallukaṇi to a son of Mādigauḍa, maṇḍalasvāmi of Ādiya-kadasi.

Records the setting up of an oil-mill before the temple of Sōmēśvara in Koṭaltūr (same as Koṭattur) by Biṭṭigavuṇḍa of Badagerenāḍ.

Refers to a *māsti* at Tejjanūr.

Records the setting up of an oil-mill in the village Bhasetṭi-Nallūr (Basavaṭṭi) for the benefit of the temple of Mallikārjuna of Marahalli.

List of Inscriptions published in the Report,

Page in the Report	Inscription number in the Report	Date	Ruler
247	48	Ś 1107, Viśvāvasu, Chaitra śu. 1, Mam. (April 2, 1185, A.D.) Ś 1173 Sādhārana, Chaitra śu 5, Mam. (March 28, 1251 A.D.)	Ballāla II and Sōmēśvara
			VIJAYANAGAR.
207	32	Ś 1240 Vibhava, Pushya, ba 5, Makara-sankrānti. (Date irregu- lar: grant spurious).	Vijayavenkaṭapati, son of Virūpāksha and grandson of Narasimharāya.
117	2	Ś 1277, Manmatha, Phāl. śu. 1, Tuesday: 2nd Februray 1356 A.D.	Bukka I
-			
211	33	Ś 1302, Raudri, Mār. śu. 1 Śo. December 16, 1381, A.D.?)	Harihara II
132	23	Ś 1306, Raktākshi, Mār. śu. 12, Śu. (Friday, 25th November 1384).	Do
138	24	Ś 1309 Kshaya, Jyēsh. ba. 13 Śa (Saturday 26th May 1386, A.D.)	Do
146	25	Ś 1318, Dhātu, Māgha śu. 7. (Jan. 6, 1397, A.D.)	Do
268	61	Ś 1341, Vikāri sām. Pushya ba 11, Śo. (Monday, Jan. 1, 1420 A.D.)	Vira Dēva Rāya Voḍeyar (II).

arranged according to Dynasties and Dates.—*contd.*

Contents and remarks

Grant of the village Bidirakôte in Keregōdanāḍ, first as *Śivapura* and later as *Sōmanāthapura* for the benefit of Vīraśaivas by Malleyanāyaka and Sōmeyanāyaka and later by Vīramallayya who committed some kind of self-torture and gained the village. A peculiar condition of the grant was that the land should descend to the daughters, wives and the children of the female servants of the donees.

Records the gift of the village Vengere to the Śringēri guru Narasimhabhārati, disciple of Rāmachandrabhārati, a disciple of Gōvindabhārati for the dīpārādhane of Sāradāmbā in the Matt.

Records a visit of the king to Śringēri to have a *darśana* of Vidyātirtha-śripāda and the grant by him of certain lands bringing an annual revenue of 360 varahas in Keluvalī in Sātalīgenāḍ for the services of the matt and the *bhikshe* of the yatis.

Refers to the various grants made to the Śringēri Matt by Hiriya Hariyappodeyar, Bukkarāya, and Chikka Bukkarāya and the division of them into vr̄ittis. This also refers to an invitation sent by king Bukka I together with a nirūpa of *hiriya-śripādāngal* to Vidyāraṇya at Benares and the return of Vidyāraṇya first to Vijayanagar and later to Śringēri accompanied by the king.

Records the gift of the village Belugūla in Chikka Kodanādu in Āraga-venṭheya to Sūrappa and Krishṇadēva, disciples of Vidyāraṇya-śripāda, by the king. Haribara II is described as having gained *jñānasdmrdya* unattainable by other kings, by the favour of Vidyāraṇya.

Records the establishment of an agrahāra named Vidyāraṇyapura by the king on the death of the sage Vidyāraṇya (*paripūrṇarādalli*).

Records the gift of the village Bhānuvalī in the Āraga kingdom to a Brahman Mādhavendra by the king.

Records some grant of taxes to Rāyade Sōmeyeade Kētāde, *sthānika* of the temple of Sōmayyadēvaru of Chidruvalī.

List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
162	27	S' 1353, Virôdhikrit sam. Mâgha ba. 30, Saturday with the constellation Dhanishthâ and solar eclipse (2nd February 1432).	Dêvarâya (II)
155	26	S' 1354 Parîdhâvi, Âshâdha su. 12 Gu. (July 10, 1432 Thursday).	Dêvarâya II
246	47	Îsvara, Âsv. su. 10 (24th September 1517?).	Saluva Gôvindarâja Ayya
245	46	Ś 1510 Sarvadhâri sam. Phâl. ba. 5 (25th February 1589).	Venkaṭapati râya I
260	55	Ś 1518, Durmukhi sam. Âsha. su. 15, Saturday, (25th September 1596, Saturday).	MahAmañdalâśvara Râmarâja Tirumalarâya-ayya-dêvamâhâ-arasu (Governor.)
272	66	Ś 1520 Vilambi sam. Śrâ. ba, 3. (August 9, 1598, A.D.)	Venkaṭapati I
183	29	Ś 1582, Plava sam. Kâr. su. 15, (27th October 1661, A.D.)	Śrîrangarâya

arranged according to Dynasties and Dates.—*contd.*

Contents and remarks

Records the gift of the villages Kelagundaṇi and Kaigai in the Goa kingdom by the king to the jagadguru Purushottamāranya Yatīndra to provide for food offerings to the god Rāmachandra and for the worship of the god Mahābala and for the maintenance of the matt and the feeding of the Brahman dependants. The engraver is named Varadapāchārya. About the donor Dēvarāya II it is said that his mother Nāraṇadēvi was a devotee of Vishṇu. The god Mahābala referred to herein is evidently the god of that name worshipped in the sacred place Gōkarṇa. No reference is made to the Śringēri Matt.

Records the grant by the king, of the village Manjugāṇi in the Honnāpura kingdom to the Jagadguru Purushottamāranya-yatīndra, an ornament of the Ānandavāla-parishad, to provide for the food offerings for the god Rāmachandra. No reference is made to Śringēri. It is difficult to determine exactly whether this Purushottamāranya is the same as Purushottamabhārati, a pontiff of the Śringēri Matt or one of his disciples named as such or a guru of the Rāmachandrāpur matt which has spiritual jurisdiction in Gōkarṇa and has Rāmachandra as the principal deity worshipped in the matt.

Records the grant of the village Bāṇūḍi for services in the temple of Bhujangēśvara.

Records the grant of the village Kollagauṇḍanapura, a hamlet of Ummattūr for the temple of Bhujangēśvara by Kālāntaka Vodeyar.

(Fragmentary). Records some grant by Jakkaṇṇanāyaka, son of Gutināyaka of Nagarūr.

Records the gift of Mudukanapura, a village in Chiduruvaḍḍisthala by Devarāya Vodeyar, son of Jagadēvarāya Vodeyar (Governor of Channapaṭna ?) to Śivayogi Vodeyar as *pallakki-umbali-kodagi*.

Records the gift of the village Jalagaramāṇi Sūrāpura by the king at Bēlūr to the guru of Muļuvāy named Krishṇānanda, disciple of Sachchidānanda, for the worship of the god Gopālasvāmi in the matt. The matt in question is known as the Bhāgavata-Samprādāya Matt and has its headquarters at Muļabagal in Tīrthahalli Taluk, Shimoga District.

List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
			CHENNAPATNA CHIEF.
256	50	Pārthiva sam. (1585 A.D.)	Ankuśarāya
			KELADI.
172	28	Ś 1552, Śukla sam. Pushya śu. 10 (15th December 1629). Pramoda sam. Bhādrapada ba. 2, (13th September 1630 A.D.)	Virabhadra Nayaka
189	30	Ś 1652, Saumya sam. Śrāv. śu. 15 (July 28, 1729, A.D.)	Somaśekhara Nayaka
			COORG.
228	34	Ś 1678, Dhātu sam. Chai. ba. 5, Sō. (19th April 1756).	Hälēri Virappa Vodeyar
			JUGALL.
231	35	Ś 1707, Viśvāvasu, Mār. śu. 6. (7th December 1785.)	Jugali Basavappa Nayaka
			MYSORE.
252	49	Ś 1585, Śobhakṛit, Āshā. śu. 12, Sō. (July 6, 1663 A.D.)	Dēvarāja Vodeyar
200	31	Ś 1659, Paingala Āshā. śu. 15, Śu. (1st July 1737).	Immaḍi Krishnarāja Vadeyaryaiyanavaru-(Krishnarāja II.)

arranged according to Dynasties and Dates.—*contd*

Contents and remarks

Records the grant of *maduveya-sunka* (marriage-tax) in the village Hasgāvi by Bayirappa Voḍeyar under the orders of the donor for the worship of the god Chennigarāya.

Records the gift of the village Chaudisēṭṭikoppa and Gorugadde in Paṭṭuguppe-sime to the Śringēri guru Sachchidānanda-bhārati for the maintenance of a temple of Venkatesvara at his matt in Paṭṭuguppe village and of the *satra* thereat.

Records the grant of some lands by the king at the instance of Nirvāṇayya to Chenṇappa for the maintenance of Chandraśekharapura Agraḥāra and some temples built by his father.

Records the gift of the village Koḍalimandesthaṭa by the Chief to the Śringēri guru Abhinava Sachchidānanda Bhārati to provide for special services on Vijaya Daśami day for the deities Vidyāśankara, Śāradāmbikā and Chandramaulēśvara in the Matt.

Records the gift of the village Khasāpura in Harikebali, Kundūr-paṭṭadi of Koṭṭur-sime of Kogale-venṭe for the *dipadrādhana* and services of the gods in the matt.

Records the gift by the king, of the village Kauḍle with 6 hamlets to certain Brahmins (not named) for the spiritual benefit of his ancestors.

Records the grant of $6\frac{1}{2}$ varahas every year out of the pay of certain officials including Devarājaiya Arasu of Mūgūr, *Gurikōr* of Sakharepaṭna to Sachchidānanda-bhārati, guru of Śringēri Matt to provide for the expenses of *Vyāśapūje* and Śankarāchārya's *drādhana* in the Matt at Bēlūr belonging to the Śringēri Matt.

List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
261	56	Ś 1682, Vikrama, Jyēsh. śu. 15. (May 29, 1760 A.D.)	Krishnarāja Vadeyaraiya (Krishnarāja II.)
126	10	Chitrabhānu sam. Āshā. śu. 1. (20th June 1822 A.D.)	Krishnarāja Vodeyar (III)
127	13	Ś 1776 Ānanda, Śrā. śu. 1, Bu. (26th July 1854, A.D.)	Śri Krishnarāja-Kaṇṭhirava (Krishnarāja Vodeyar III).
125	7	Do 1830 A.D.)	(About Krishnarāja Vodeyar. (Krishnarāja Vodeyar III).
128	15	....	Do
125	8	....	Do (not named)
126	9	....	Do
126	11	....	Do
129	17	....	Do
129	18	....	Do
129	16	....	Do
			ŚRINGERI MATT GURUS.
131	22	Ś 1524 Subbakṛit Vaiś. śu. 15, Sō. (26th April 1602).	Narasimhabhārati, Guru of Śringēri Matt.

arranged according to Dynasties and Dates.—*contd.*

Contents and remarks

Records the *kraya-bhūdāna-śāsana* (charter of sale of land) of the village Kalidēvana-halli in Nāgamangala-sthala by the king to Kṛishṇaiya and Gōvindaiya for the price of 2117 varahas.

Records the presentation of a silver stand by the king for the god Chandramaujēśvara in the Śringēri matt.

Records the gift of a golden *palanquin* by the king to Narasimhabhbārati, guru of the Śringēri Matt.

Records the gift of a silver vessel (*Balipātre*) to the god Mallikārjuna (at Śringēri).

Records the gift of the gold tiara to the Śringēri Matt by the king.

Records the gift of a silver plate shaped like a leaf of the *Aśvattha* tree to the Śringēri Matt by Bāle Ars.

Records the gift of a silver pot to the Śringēri Matt by Dyāvavve of Kṛishṇavilāsa Sannidhāna.

Records the gift (of a silver plate) to the Śringēri Matt by the queen Samukha-toṭṭi-sannidhānadavaru (Muddukrishṇājammanṇī).

Records the gift (of a golden cup inlaid with rubies) to the same matt by the same queen.

Records the gift (of a golden cup inlaid with diamonds) to the same matt by the queen known as Madana Vilāsa toṭṭi Sannidhānadavaru (Muddulingamma.)

Records the gift (of a jewelled golden pāndān) by the queen known as Chandravilāsa-sannidhāna-Ammanavaru (Basavājammaṇī).

Records the setting up of a lingam called Rāmeśvara in the memory of his guru, by Narasimhabhbārati.

List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
			JAMKHANDI.
128	14	S 1810 Sarvadhāri, Mār. śu. 14, (17th December 1888).	Ramachandra Paṭavardhana; Chief.
			PRIVATE.
122	3	S 1082, Vikrama, Kumbha śu. 10, Bṛi. (18th February, 1160 A.D.?)	....
130	20	S 1673, Jaya, Nija Vaiś. śu. 10, (21st May 1774, A.D.?)	....

The rest of the inscriptions are neither fully dated nor do they belong to definite

arranged according to Dynasties and Dates —*concl.*

Contents and remarks

Records the gift of a silver *pitha* (seat) to the Śringeri guru named Sachchidānanda Śivabhinava Nr̥isimhabhārati, by the chief.

Records the gift of certain lands in Sulligodu by Marisetṭi to the *basadi* and also the agreement of certain merchants to pay a certain tax on their wares for the same *basadi*.

Records the consecration of the image of Basavanna on the above date.

dynasties.

APPENDIX A.

CONSERVATION OF MONUMENTS.

In the year 1932-33.

(Based on the Annual Report of the Government Architect, Bangalore.)

About 45 monuments were inspected by the Government Architect as well as the Architectural Assistant and inspection notes on these were forwarded to the Deputy Commissioners concerned for taking needful action. A list of the monuments inspected is appended as Annexure "A."

Very few inspection reports were received from the Revenue Sub-division Officers during the year. The local officers may be instructed to make frequent inspections of these monuments and send up periodical reports of their condition, etc. It will be in the interest of these monuments if the local officers took greater personal interest in the up-keep of the institutions within their jurisdiction.

Proposals for the renovation of the following monuments were received and were under scrutiny:—

Somanātha temple at Suttūr

Kalyāṇi at Hulikere.

The proposals sent up to Government regarding the reclassification of ancient monuments were under the active consideration of Government and the rules under the Ancient Monuments Preservation Regulation were passed and published.

The Muzrai Department have published the manuals as already indicated in the last year's report and illustrations required for the following temples called for by them were prepared and furnished:—

1. Śrī Kalasēvara temple at Kalasa, Muḍgere Taluk.
2. Cheluva-Nārāyaṇa temple at Mēlkōṭe.

The work of erecting notice boards in front of monuments did not make any progress as no funds could be provided in the Budget for the purpose.

The following monuments were declared "Protected" under the Ancient Monuments Regulation:—

1. Basavēśvara temple at Basavanagudi } Bangalore City.
2. Mallikārjunēśvara temple at Malleswaram }

Statements of monuments dealt with under the Regulation during the year together with details wherever possible, of expenditure incurred for the repair and maintenance of monuments is given below:—

Tipu Sultan's Palace, The monument continued to be in charge of the Education Department Bangalore. for holding the Sanskrit College. Plans and estimates for constructing a new building for the College were prepared and sanctioned.

Chennakēśava temple at Belur, and Hoysalēśvara temple at Halebid. The renovation work was continued for both these monuments and the temporary establishment sanctioned for this work was kept busy throughout the year.

The following amounts were spent during the year for the repair and annual maintenance of the major Muzrai institutions:—

Jain Basti at Niṭṭūr, Gubbi Taluk	...	Rs. 3,601	0	0
Lakshminārāyaṇa temple at Anāti, Chaunarayapatna Taluk.	,,	832	0	0
Kalanāthēśvara temple at Ārāga, Tirthahalli Taluk	...	1,437	0	0
Aghorēśvara temple at Ikkeri, Sagar Taluk	...	2,044	0	0
Koṭe Āñjanēya temple at Shimoga	...	2,940	0	0
Bhōga-Nandīśvara temple at Nandi	...	743	0	0
Rishyaśringēśvara temple at Kigga	...	2,000	0	0

Kannambāḍiamma temple at Periyāpaṭṭa	...	Rs. 7,516	0	0
Lakshmi-Narasimha temple at Hunsur	...	... "	4,827	0

ANNEXURE A.

List of monuments which were inspected during the year 1932-33 :—

Bangalore District	...	Tippu Sultan's Palace at Bangalore		
		Venkaṭaramaṇa temple	"	
		Cenotaph	"	
		Syed Ibrahim's Tomb at Channapatna		
		Akhalsha Khadri Darga	"	
		Timmapparaj Urs Mansion	"	
		Fort Door	"	
		Appramēyasvāmi temple at Malūr		
		Kailasēśvara temple	"	
Mysore District	...	Anantapadmanābha temple at Būdanūr		
		Kaśi Viśvēśvara temple	"	
		Webb's Monument at Frenchrocks		
		Daria Dowlat at Seringapatam		
		Obelisk Monument	"	
		Gumbaz	"	
		Jumma Masjid	"	
		Ranganātha temple	"	
		Kēśava temple at Sōmanāthapur		
		Vyāsarāya-svāmi Mutt at Sōsale		
		Vaidyēśvara temple at Talkāṇ		
		Kīrtinārāyaṇa temple	"	
		Śrikantēśvara temple at Nanjangud		
		Sōmēśvara temple at Suttūr		
Hassan District	...	Kēśava temple at Bēlūr		
		Hoysalēśvara temple at Halebīḍ		
		Kēdārēśvara	"	"
		Bastis	"	
		Īśvara temple at Arsikere		
		Kēśava and Sōmēśvara temples at Hārnahallī		
		Narasimha temple at Jāvagal		
		Narasimhasvāmi temple at Nuggihallī		
		Sadāśiva temple	"	
Kolar District	...	Kōlāramma temple at Kolar		
		Sōmēśvara	"	"
		Makbara	"	
		Sōmēśvara temple at Kurujumale		
		Hydervali Darga at Muļbāgal		
		Śripādarāya Brīndāvan	"	
		Venkaṭaramaṇa temple at Ālambgiri		
		Amaranārāyaṇa temple at Kaivāra		
Kadur District	...	Viranārāyaṇa temple at Belavādi		
		Kalasēśvara temple at Kaṭasa		

APPENDIX B.

Additional list of photographs taken during the year 1931-32.

Sl. No.	Size	Description	View	Village	District
*105	12" x 10"	Channakesava temple	Ceiling	Belur	Hassan
106	Do	Do	Do	Do	Do
107	Do	Do	Do	Do	Do
108	Do	Do	Image of Kesava	Do	Do
109	Do	Do	Parijatasharana	Do	Do
110	Do	Do	Narasimha Pillar	Do	Do
111	Do	Do	West view	Do	Do
112	Do	Do	North niche: Front view.	Do	Do
113	Do	Do	Do side view	Do	Do
114	10" x 8"	Do	Trivikrama ceiling	Do	Do
115	12" x 10"	Do	Vasudeva pond	Do	Do
116-117	8½" x 6½"	Do	Horses' friezes	Do	Do
118-119	Do	Do	Lions' do	Do	Do
120-121	Do	Do	Elephants' do	Do	Do
122	Do	Do	South niche	Do	Do
123-136	6½" x 4½"	Do	Elephants and Lions' friezes.	Do	Do
137-164	Do	Do	Wall images	Do	Do
165-183	Do	Do	Torana images	Do	Do
184-195	Do	Do	Mohini do	Do	Do
196-206	Do	Do	Railing do	Do	Do
207-232	Do	Do	Scroll do	Do	Do
233	12" x 10"	Kappechannigaraya temple	North-west view	Do	Do
234	Do	Do	South-west view	Do	Do
235	10" x 8"	Do	Kesava figure	Do	Do
236	12" x 10"	Viranarayana temple	North-east view	Do	Do
237	10" x 8"	Do	Do	Do	Do
238	Do	Do	Viranarayana figure	Do	Do
239	8½" x 6½"	Do	Bhagadatta and Bhima fighting.	Do	Do
240	Do	Do	View of Vishnu Samudra.	Do	Do
241	12" x 10"	Do	Do	Do	Do
242	Do	Hoysalesvara temple	Karnarjuna Yuddha	Halebid	Do
243	Do	Do	Do	Do	Do
244	Do	Do	Rama-Ravana do	Do	Do
245	Do	Do	Abhimanyu do	Do	Do
246	Do	Do	Scroll frieze	Do	Do
247	Do	Do	Do	Do	Do
248	Do	Do	Niche	Do	Do
249	Do	Do	Central niche	Do	Do
250	Do	Do	Do doorway	Do	Do
251	Do	Do	Samudra mathana	Do	Do
252	Do	Do	Sukracharya frieze	Do	Do
253	Do	Do	Saptatalachchedana	Do	Do
254	Do	Do	East Middle view	Do	Do
255	Do	Do	Gajendra Moksha, etc.	Do	Do
256	Do	Do	Makara frieze, etc.	Do	Do
257-301	8½" x 6½"	Do	Wall images	Do	Do
302	Do	Do	Swan frieze	Do	Do
303	Do	Do	Makara do	Do	Do
304	Do	Do	Railing do	Do	Do
305-307	Do	Do	Elephant do	Do	Do
308-312	Do	Do	Mythological frieze	Do	Do
313	Do	Do	Lion do	Do	Do
314	Do	Do	Big bull	Do	Do
315-329	6½" x 4½"	Do	Wall images	Do	Do
330-339	Do	Do	Elephant frieze	Do	Do
340-344	Do	Do	Lion do	Do	Do
345-346	Do	Do	Horse do	Do	Do
347	Do	Do	Mythological frieze	Do	Do
348	12" x 10"	Kedaresvara temple	Doorway of South Garbha-griha.	Do	Do
349-364	10" x 8"	Do	Wall images, etc.	Do	Do
365-370	Do	Do	Mythological frieze	Do	Do
371-386	8½" x 6½"	Do	Wall images	Do	Do
387-399	Do	Do	Mythological friezes	Do	Do
390-392	Do	Do	Lion do	Do	Do
393-394	Do	Do	Horse do	Do	Do
395-400	6½" x 4½"	Do	Wall images	Do	Do
401-403	Do	Do	Mythological frieze	Do	Do
404	Do	Do	Elephant	Do	Do
405	10" x 8"	Parsvanatha basti	Side view	Bastihalll	Do
406-408	Do	Do	Ceiling	Do	Do
409	6½" x 4½"	Do	Yaksha	Do	Do
410	Do	Do	Female figure	Do	Do
411	12" x 10"	Santinatha and Adisvara bastis	View	Do	Do

* Numbers are continued from Appendix 'B' of M.A. R. 1932.

APPENDIX B.

List of photographs taken during the year 1932-33.

Sl. No.	Size	Description	View	Village	District
1	12" x 10"	Kesava temple	Front view	Somanathapur	Mysore
2	Do	Do	South-east view	Do	Do
3	Do	Do	Details of friezes	Do	Do
4-20	Do	Do	Mythological friezes	Do	Do
20	10" x 8"	Do	East view	Do	Do
31-72	Do	Do	Mythological friezes	Do	Do
73-74	8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "	Do	Large images below platform	Do	Do
75-91	Do	Do	Do on the wall	Do	Do
92-94	Do	Do	Views of towers	Do	Do
95-105	Do	Do	Elephant, horse, camel, swans, scroll friezes and railing.	Do	Do
106	Do	Do	Top portion of inscription	Do	Do
107-121	6 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ "	Do	Figures on railing	Do	Do
122-138	Do	Do	Large images on the wall	Do	Do
139-145	Do	Do	Different views of the temple.	Do	Do
146-155	Do	Do	Elephant, etc., friezes	Do	Do
156	Do	Do	Figures in front of north tower.	Do	Do
157-173	12" x 10"	Lakshminarayana temple	Mythological friezes	Hosaholalu	Do
173-186	8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "	Do	Large wall images	Do	Do
187-188	Do	Do	Figures in front of towers	Do	Do
189-190	6 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ "	Do	Figures on railing	Do	Do
191	Do	Do	Swans frieze	Do	Do
192-199	Do	Panchalingesvara temple	Wall images	Govindanahalli	Do
200-209	12" x 10"	Lakshminarasimha temple	Large wall images	Nuggihalli	Hassan
210-213	Do	Do	Mythological friezes	Do	Do
214-235	8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "	Do	Large wall images	Do	Do
236-239	6 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ "	Do	Do	Do	Do
240-243	8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "	Sadasiva temple	Images	Do	Do
244-245	6 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ "	Stone mantapa near pond	Dvarapalas	Do	Do
246	12" x 10"	Santinatha basti	Front ceiling	Jinanathapura	Do
247-252	6 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ "	Do	Wall images	Do	Do
253	10" x 8"	Akkanabasti	Image	Sravanabelagola	Do
254	Do	Do	Garbhagriha doorway	Do	Do
255	Do	Do	Sukhanasi do	Do	Do
256	Do	Do	Sido view	Do	Do
257-268	6 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ "	Do	Figure of Yaksha and Yakshi.	Do	Do
269	12" x 10"	Kirtinarayana Temple	North-west view	Talkad	Mysore
270	Do	Do	Interior view	Do	Do
271	Do	Do	Image	Do	Do
272	10" x 8"	Do	North-east view	Do	Do
273	Do	Do	West view	Do	Do
274	6 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ "	Do	East view	Do	Do
275	12" x 10"	Vaidyeshvara temple	Front view	Do	Do
276	Do	Do	Doorway with dvarapalas.	Do	Do
277	Do	Do	South side view	Do	Do
278	Do	Do	North side view	Do	Do
279-270	8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "	Do	Figures in navaranga	Do	Do
271	Do	Do	North-east wall	Do	Do
272-279	6 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ "	Do	Wall images	Do	Do
280	Do	Do	Channunda figure	Do	Do
281	Do	Do	North-east wall	Do	Do
282-283	Do	Do	Parvati figure	Do	Do
284	Do	Do	Pillar in navaranga	Do	Do
285-286	12" x 10"	Do	View of Gokarna pond	Do	Do
287	6 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ "	Do	Do	Do	Do
288	Do	Patalesvara temple	View	Do	Do
289	Do	Maralesvara	View	Do	Do
290	Do	do	Vishnu figure	Do	Do
291	Do	Do	Pillar	Do	Do
292	12" x 10"	Madhavamantri anekat	View	Do	Do
293-295	8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "	Do	Do	Do	Do
296	12" x 10"	Mallikarjuna temple	Hill view	Muduktore	Do
297	8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "	Do	Do	Do	Do
298	Do	Do	South-west view	Do	Do
299-300	10" x 8"	Amritesvara temple	Ceilings	Amritapur	Kadar
301-314	8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "	Do	Friezes	Do	Do
315	Do	Do	Floral design	Do	Do
316-332	6 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ "	Do	Friezes	Do	Do

List of photographs taken during the year 1932-33—contd.

Sl. No.	Size	Description	View	Village	District
333	12" x 10"	Lakshminarāsimha temple	... South-west view	Bhadravati	Shimoga
334	Do	Do	... North-west view	Do	Do
335	8½" x 6½"	Do	... Gopalakrishna image	Do	Do
336	Do	Do	... Purnashottama image	Do	Do
337	6½" x 4½"	Do	... Vitthala figure	Do	Do
338	12" x 10"	Agboresvara temple	... Inner doorway	Ikkeri	Do
339	Do	Agboresvara temple	... North-west view	Do	Do
340	Do	Agboresvara temple	... Bull mantapa	Do	Do
341	8½" x 6½"	Agboresvara temple	... North doorway	Do	Do
342-343	Do	Agboresvara temple	... Pillars	Do	Do
344	Do	Agboresvara temple	... View of linga	Do	Do
345	Do	Agboresvara temple	... Figure of Sadasivaraya	Do	Do
346	Do	Agboresvara temple	... Water spout	Do	Do
347	Do	Agboresvara temple	... View of bull	Do	Do
348	6½" x 4½"	Agboresvara temple	... Figure of Shanmukha	Do	Do
349	Do	Agboresvara temple	... Water spout	Do	Do
350	8½" x 6½"	Ramesvara temple	... Sukhanasi doorway	Nadkalsi	Do
351-352	6½" x 4½"	Ramesvara temple	... Pillars in navaranga	Do	Do
353	...	Ramesvara temple	... Chamundi figure	Do	Do
354	12" x 6½"	Mallikarjuna temple	... North-west view	Do	Do
355-356	12" x 10"	Virabhadra temple	... Ceilings	Keladi	Do
357	8½" x 6½"	Virabhadra temple	... Interior view	Do	Do
358	Do	Virabhadra temple	... Ganapati figure	Do	Do
359	Do	Virabhadra temple	... Vastupurusha	Do	Do
360	6½" x 4½"	Ramesvara temple	... Figures on the pillar	Do	Do
361	Do	Ramesvara temple	... Interior view	Do	Do
362	12" x 10"	Madhukeshvara temple	... Front view	Banavasi	Do
363	10" x 8"	Madhukeshvara temple	... Do	Do	Do
364	Do	Madhukeshvara temple	... Interior view	Do	Do
365	Do	Madhukeshvara temple	... Madhava figure	Do	Do
366	8½" x 6½"	Madhukeshvara temple	... Side view	Do	Do
367	6½" x 4½"	Madhukeshvara temple	... View of bull	Do	Do
368	Do	Madhukeshvara temple	... View of northern maha-dvara.	Do	Do
369	Do	Ramesvara temple	... Side view	Do	Do
370	12" x 10"	Kaitabheshvara temple	... South view	Kuppettur	Do
371	Do	Kaitabheshvara temple	... Ceiling	Do	Do
372	12" x 8"	Kaitabheshvara temple	... Interior view	Do	Do
373	8½" x 6½"	Kaitabheshvara temple	... Front view	Do	Do
374	Do	Kaitabheshvara temple	... West view	Do	Do
375	6½" x 4½"	Tripurantakesvara temple	... View of Pillars	Do	Do
376	12" x 10"	Tripurantakesvara temple	... Sukhanasi doorway	Belgavi	Do
377	Do	Tripurantakesvara temple	... South doorway	Do	Do
378-379	Do	Tripurantakesvara temple	... Friezes	Do	Do
380	10" x 8"	Kedaresvara temple	... Doorway of south shrine	Do	Do
381	Do	Kedaresvara temple	... View of mantapa	Do	Do
382	Do	Kedaresvara temple	... Septentrionakas	Do	Do
383-384	8½" x 6½"	Prabhudeva temple	... Perforated screen	Do	Do
385-386	Do	Prabhudeva temple	... Friezes	Do	Do
387-388	Do	Prabhudeva temple	... Friezes in front mantapa.	Do	Do
389	6½" x 4½"	Kedaresvara temple	... Chamunda figure	Do	Do
390	12" x 10"	Prabhudeva temple	... South view	Do	Do
391	10" x 8"	Prabhudeva temple	... Front view	Do	Do
392	8½" x 6½"	Prabhudeva temple	... Interior view	Do	Do
393	Do	Prabhudeva temple	... South side view	Do	Do
394	Do	Prabhudeva temple	... Garbha griha doorway	Talgunda	Do
395	Do	Prabhudeva temple	... Pillar and linga	Do	Do
396	Do	Hariharesvara temple	... North-west view	Do	Do
397	12" x 10"	Hariharesvara temple	... Navaranga doorway	Haribhar	Chitaldrug
398	10" x 8"	Hariharesvara temple	... Interior view of Mukha-mantapa.	Do	Do
399	Do	Vidyasankara temple	... Front view	Do	Do
400	8½" x 6½"	Kesava temple	... Harihabra figure	Do	Do
401	Do	Vidyasankara temple	... Side view	Do	Do
402-403	6½" x 4½"	Fall of Saravati river	... Wall images	Do	Do
404	8½" x 6½"	Goddess shrine	... North-east view	Do	Do
405	Do	Isvara temple	... Interior view	Anekonde	Do
406	Do	Isvara temple	... Ceiling	Do	Do
407	6½" x 4½"	Lakshminarasimha temple	... Figure on railing	Do	Do
408	Do	Lakshminarasimha temple	... Pillar	Do	Do
409	12" x 10"	Lakshminarasimha temple	... Plan	Stringeri	Kadur
410	Do	Lakshminarasimha temple	... Plan	Somanathapur	Mysore
411-412	12" x 10"	Lakshminarasimha temple	... Do	Gerusoppa	Shimoga
413-414	6½" x 4½"	Lakshminarasimha temple	... North-west view	Do	Do
415	8½" x 6½"	Lakshminarasimha temple	... Pillar	Hole-Narsipur	Hassan
416	6½" x 4½"	Lakshminarasimha temple	... Do	Do	Do

List of photographs taken during the year 1932-33—contd.

Sl. No.	Size	Description	View	Village	District
417	8 $\frac{1}{2}$ "x6 $\frac{1}{2}$ "	Kesava temple	Wall images	Mosale	Hassan
418	6 $\frac{1}{2}$ "x4 $\frac{1}{2}$ "	Do	Interior view	Do	Do
419	Do	Do	Yoganarasiimha	Do	Do
420	Do	Do	Niche	Do	Do
421	8 $\frac{1}{2}$ "x6 $\frac{1}{2}$ "	Nagesvara temple	Niche figure	Do	Do
422-423	Do	Do	Wall images	Do	Do
424-425	6 $\frac{1}{2}$ "x4 $\frac{1}{2}$ "	Do	Do	Do	Do
426	Do	Do	Interior view	Do	Do
427	Do	Do	Niche	Do	Do
428-429	12"x10"	Buchesvara temple	Ceilings	Koravangala	Do
430-432	8 $\frac{1}{2}$ "x6 $\frac{1}{2}$ "	Do	Wall images	Do	Do
433-441	6 $\frac{1}{2}$ "x4 $\frac{1}{2}$ "	Do	Do	Do	Do
442-443	Do	Do	Niche figures	Do	Do
444	Do	Do	Pillar	Do	Do
445	Do	Do	Outside niche	Do	Do
446	8 $\frac{1}{2}$ "x6 $\frac{1}{2}$ "	Do	Viragal	Do	Do
447	Do	Nagesvara and Govindesvara temples	General view	Do	Do
448-449	Do	Do	Doorways	Do	Do
450-453	10"x8"	Isvara temple	Outer views	Arsikere	Do
454	8 $\frac{1}{2}$ "x6 $\frac{1}{2}$ "	Do	Interior view	Do	Do
455	Do	Do	Garbhagriha doorway	Do	Do
456-458	Do	Do	Ceiling panels	Do	Do
459	Do	Do	Niche	Do	Do
460	Do	Do	Pillar (outside)	Do	Do
461	6 $\frac{1}{2}$ "x4 $\frac{1}{2}$ "	Do	Do (inside)	Do	Do
462-463	Do	Do	Wall images	Do	Do
464	12"x10"	Lakshminarasimha temple	Ceiling	Harnahalii	Do
465	Do	Do	Doorway	Do	Do
466-468	8 $\frac{1}{2}$ "x6 $\frac{1}{2}$ "	Do	Wall images	Do	Do
469	Do	Do	Interior view	Do	Do
470	Do	Do	Sarasvati niche	Do	Do
471	6 $\frac{1}{2}$ "x4 $\frac{1}{2}$ "	Do	Bhudevi figure	Do	Do
472-479	Do	Do	Wall images	Do	Do
480	Do	Do	Elephant frieze	Do	Do
481	Do	Do	Lakshminarasimha figure	Do	Do
482-484	12"x10"	Somesvara temple	Ceilings	Do	Do
485-486	10"x8"	Do	Do	Do	Do
487	Do	Do	Interior view	Do	Do
488	Do	Do	View	Do	Do
489-490	8 $\frac{1}{2}$ "x6 $\frac{1}{2}$ "	Do	Wall images	Do	Do
491	Do	Do	Chamundi niche	Do	Do
492	6 $\frac{1}{2}$ "x4 $\frac{1}{2}$ "	Do	Wall image	Do	Do
493-495	Do	Do	Views	Do	Do
496	Do	Gaurisankara temple	Ganessa figure	Do	Do
497	8 $\frac{1}{2}$ "x6 $\frac{1}{2}$ "	Kesava temple	Ceiling	Hullekere	Do
498	Do	Do	Interior view	Do	Do
499-500	Do	Do	Outer view	Do	Do
501	Do	Do	Sala group	Do	Do
502	6 $\frac{1}{2}$ "x4 $\frac{1}{2}$ "	Do	Kesava image	Do	Do
503	Do	Do	South-east view	Do	Do
504	Do	Do	Elephant	Do	Do
505	Do	Do	Wall image	Do	Do
506	10"x8"	Do	Interior view	Aralaguppe	Tumkur
507-515	6 $\frac{1}{2}$ "x4 $\frac{1}{2}$ "	Do	Wall images	Do	Do
516	12"x10"	Kallesvara temple	Ceiling	Do	Do
517	8 $\frac{1}{2}$ "x6 $\frac{1}{2}$ "	Do	Umaimabesvara	Do	Do
518	Do	Do	Doorway	Do	Do
519	6 $\frac{1}{2}$ "x4 $\frac{1}{2}$ "	Do	Side view	Do	Do
520-521	10"x8"	Lakshminarasimha temple	Outer views	Javagal	Hassan
522-527	8 $\frac{1}{2}$ "x6 $\frac{1}{2}$ "	Do	Wall images	Do	Do
528	Do	Do	Wall with friezes	Do	Do
529	Do	Do	Main image (Sridhara)	Do	Do
530-531	6 $\frac{1}{2}$ "x4 $\frac{1}{2}$ "	Do	Friezes	Do	Do
532-533	12"x10"	Viranarayana temple	Ceiling	Belavadi	Kadur
534-537	8 $\frac{1}{2}$ "x6 $\frac{1}{2}$ "	Do	Wall images	Do	Do
538-539	Do	Do	Elephant frieze	Do	Do
540	Do	Do	Elephants	Do	Do
541	Do	Do	Railing panels	Do	Do
542	6 $\frac{1}{2}$ "x4 $\frac{1}{2}$ "	Do	Wall image	Do	Do
543	Do	Do	Pillar	Do	Do
544	12"x10"	Chattesvara temple	Ceiling	Chatthathalli	Hassan
545	10"x8"	Do	Do	Do	Do
546-547	Do	Do	Views	Do	Do
548	6 $\frac{1}{2}$ "x4 $\frac{1}{2}$ "	Ruined temple	Do	Do	Do
549	Do	Neolith in worship	Do	Do	Do

List of photographs taken during the year 1932-33—contd.

Sl. No.	Size	Description	View	Village	District
550-551	8 $\frac{1}{2}$ "x6 $\frac{1}{2}$ "	Pond	Niches	Hulikere	Hassan
552	Do	Do	View	Do	Do
553-554	12"x10"	Hoysalesvara temple	Views of damaged portion.	Halebid	Do
555	Do	Do	Saptamatrikas	Do	Do
556	10"x8"	Do	Ceiling	Do	Do
557-560	12"x10"	View from Bennegudda	Do	Do	Do
561-562	10"x8"	Do	Do	Do	Do
563	8 $\frac{1}{2}$ "x6 $\frac{1}{2}$ "	Do	Do	Do	Do
564	Do	View of fort wall	Do	Do	Do
565	Do	Virabhadra temple	Side view	Do	Do
566	6 $\frac{1}{2}$ "x4 $\frac{1}{2}$ "	Do	Saiya Yogi	Do	Do
567	10"x8"	Lakshmiadevi temple	Distant view	Doddagaddavalli	Do
568	Do	Do	Lakshmi figure	Do	Do
569	8 $\frac{1}{2}$ "x6 $\frac{1}{2}$ "	Do	Kali figure	Do	Do
570-571	Do	Do	Betala figures	Do	Do
572	Do	Do	West Entrance	Do	Do
573	Do	Do	Shrine	Do	Do
574	Do	Do	Wall	Do	Do
575-578	12"x10"	Channakesava temple	Ceiling	Belur	Do
579	Do	Do	Garbhagriha doorway	Do	Do
580-588	10"x8"	Do	Pillars	Do	Do
589	Do	Do	Ceiling	Do	Do
590	8 $\frac{1}{2}$ "x6 $\frac{1}{2}$ "	Do	Front view	Do	Do
591-592	10"x8"	Do	Ceilings in front of store room and kitchen.	Do	Do
593-595	12"x10"	Kappechannigaraya temple	Views	Do	Do
596	10"x8"	Do	Ceiling	Do	Do
597	Do	Do	Sukhanasi doorway	Do	Do
598-599	8 $\frac{1}{2}$ "x6 $\frac{1}{2}$ "	Do	Front view	Do	Do
600	Do	Saumyanayaki shrine	View	Do	Do
601-602	Do	Do	Pillars of shrine	Do	Do
603	Do	Andal shrine	View	Do	Do
604-605	Do	Do	Pillars of Andal shrine	Do	Do
606	12"x10"	Mallikarjuna temple	North view	Basral	Mysore
607	Do	Do	South view of tower	Do	Do
608	Do	Do	Friezes in the south-east.	Do	Do
609	10"x8"	Do	Ceiling	Do	Do
610	Do	Do	Interior view	Do	Do
611	Do	Do	West view of pillar	Do	Do
612-622	8 $\frac{1}{2}$ "x6 $\frac{1}{2}$ "	Do	Details of friezes	Do	Do
623	Do	Do	Saptamatrikas	Do	Do
624	Do	Do	Figure of Mahishasura-mardini.	Do	Do
625	Do	Do	Surya figure	Do	Do
626	Do	Do	View of front porch	Do	Do
627	Do	Do	Naga and Nagini	Do	Do
628	Do	Do	Sala	Do	Do
629	Do	Do	Doorway	Do	Do
630	Do	Do	Ganesa figure	Do	Do
631	Do	Do	Wall images	Do	Do
632-639	6 $\frac{1}{2}$ "x4 $\frac{1}{2}$ "	Do	Do	Do	Do
640	Do	Do	Dvarapalaka figure	Do	Do
641	Do	Do	Bull	Do	Do
642	Do	Do	Elephant	Do	Do
643	Do	Do	Ganesa niche	Do	Do
644	Do	Do	Pillar	Do	Do
645	Do	Do	Horses	Do	Do
646	Do	Do	Pillar in front porch	Do	Do
647	Do	Do	Viragal	Do	Do
648	8 $\frac{1}{2}$ "x6 $\frac{1}{2}$ "	Do	Do	Do	Do
649	Do	Channakesava temple	South-east view	Do	Do
650	12"x10"	Isvara temple	Ceiling	Budanur	Do
651	Do	Do	Do	Do	Do
652	10"x8"	Do	Front view	Do	Do
653	6 $\frac{1}{2}$ "x4 $\frac{1}{2}$ "	Do	Bull	Do	Do
654	Do	Do	Side view	Do	Do
655	Do	Do (new)	Shanmukha figure	Do	Do
656	Do	Do	Ganesa figure	Do	Do
657	10"x8"	Anantapadmanabha temple	Anantapadmanabha image	Do	Do
658	6 $\frac{1}{2}$ "x4 $\frac{1}{2}$ "	Do	Do	Do	Do
659	10"x8"	Do	North view of tower	Do	Do
660	6 $\frac{1}{2}$ "x4 $\frac{1}{2}$ "	Do	South view of tower	Do	Do
661	Do	Do	South side	Do	Do
662	Do	Do	West view	Do	Do
663	Do	Do	Inscription stone	Do	Do
664	8 $\frac{1}{2}$ "x6 $\frac{1}{2}$ "	Paravasudeva temple	Front view	Gundlupet	Do

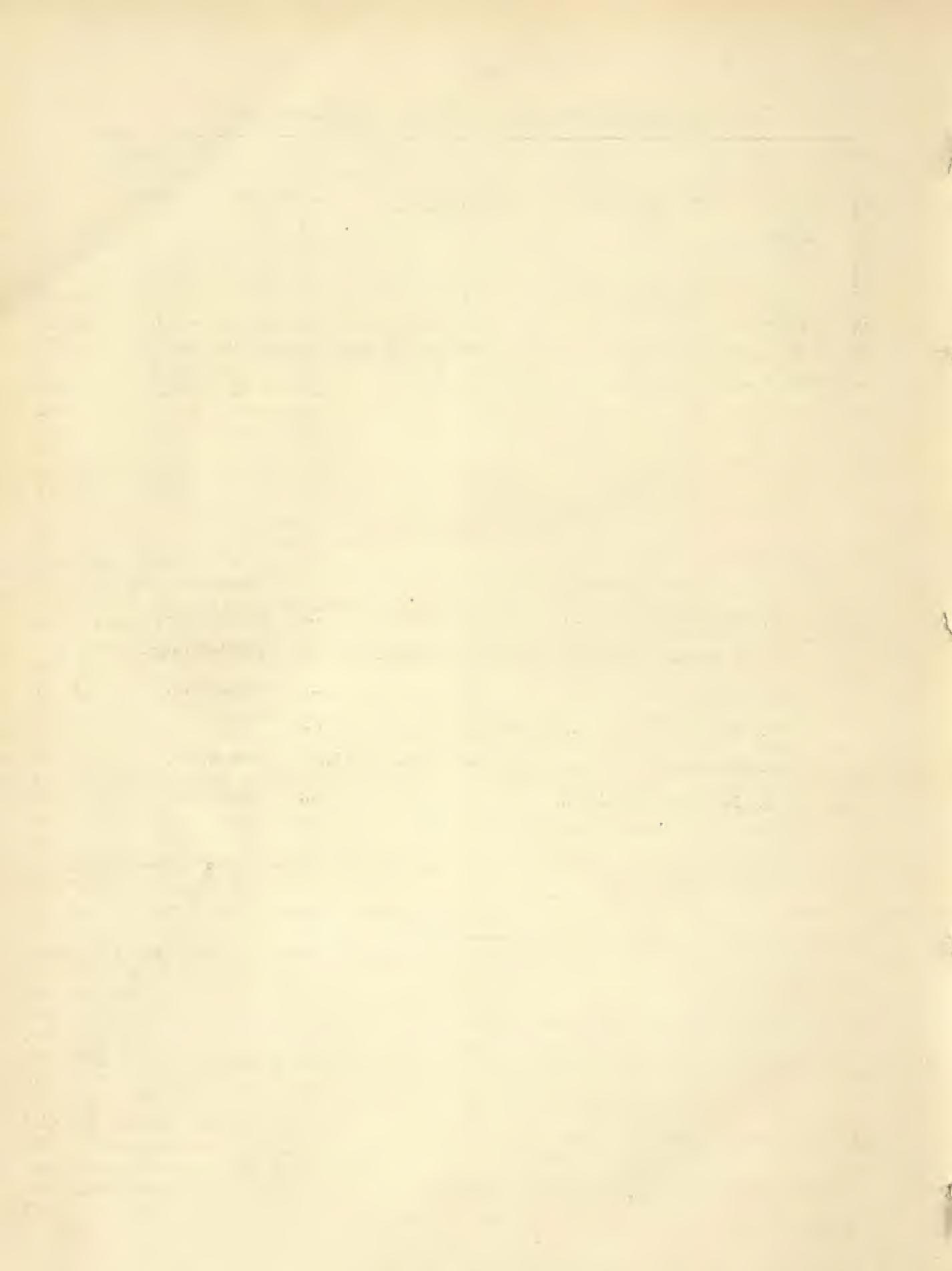
List of photographs taken during the year 1932-33—*concl.*

Sl. No.	Size	Description	View	Village	District
665	8 $\frac{1}{4}$ " \times 6 $\frac{1}{4}$ "	Paravasudeva temple	Side view.	Gundlupet	Mysore
666	Do	Do	Interior view	Do	Do
667	Do	Do	Sukhanasi doorway	Do	Do
668	6 $\frac{1}{4}$ " \times 4 $\frac{1}{4}$ "	Do	Figure of a prince	Do	Do
669	Do	Do	Do	Do	Do
670	Do	Do	Do	Do	Do
671	Do	Ramesvara temple	Interior view	Do	Do
672	Do	Do	General view	Do	Do
673	8 $\frac{1}{4}$ " \times 6 $\frac{1}{4}$ "	Vijayanarayana temple	Stone image of Paravasu-deva.	Do	Do
674	6 $\frac{1}{4}$ " \times 4 $\frac{1}{4}$ "	Do	Metallic image	Do	Do
675	Do	Do	South-east view	Do	Do
676	Do	Do	Chikka Deva Raja Wodeyar.	Do	Do

APPENDIX C.

List of drawings prepared during the year 1932-33.

1.	Harnahalli	...	Somesvara temple	...	Ground plan.
2.	Amritapur	...	Amritesvara temple	...	Plan looking up.
3.	Do	...	Do	...	Ground plan.
4.	Hulikere	...	Pond	...	Plan.
5.	Bhadravati	...	Lakshminarasimha temple	...	Ground plan.
6.	Dorasamudra (Halebid)			...	Sketch map.



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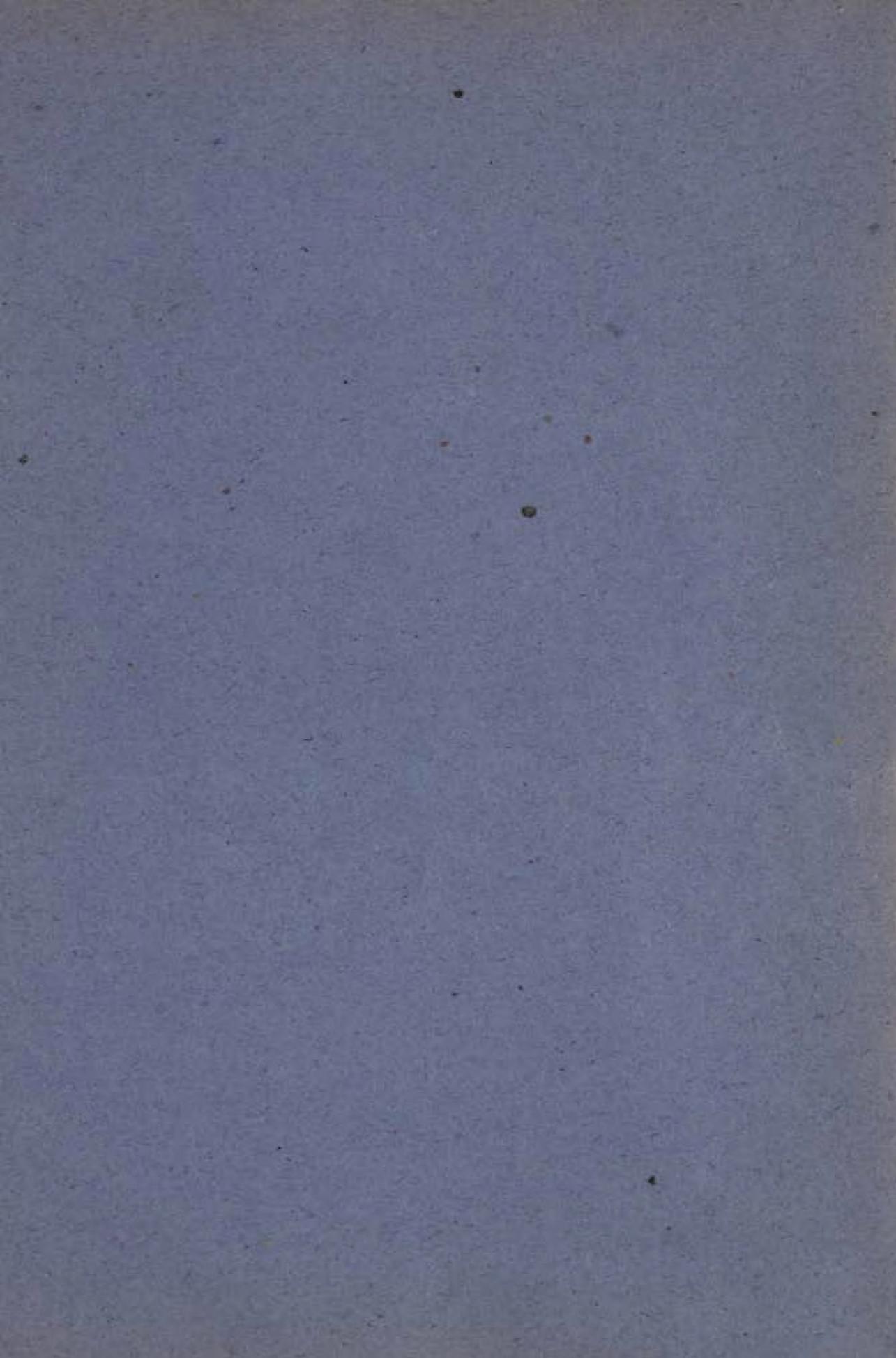
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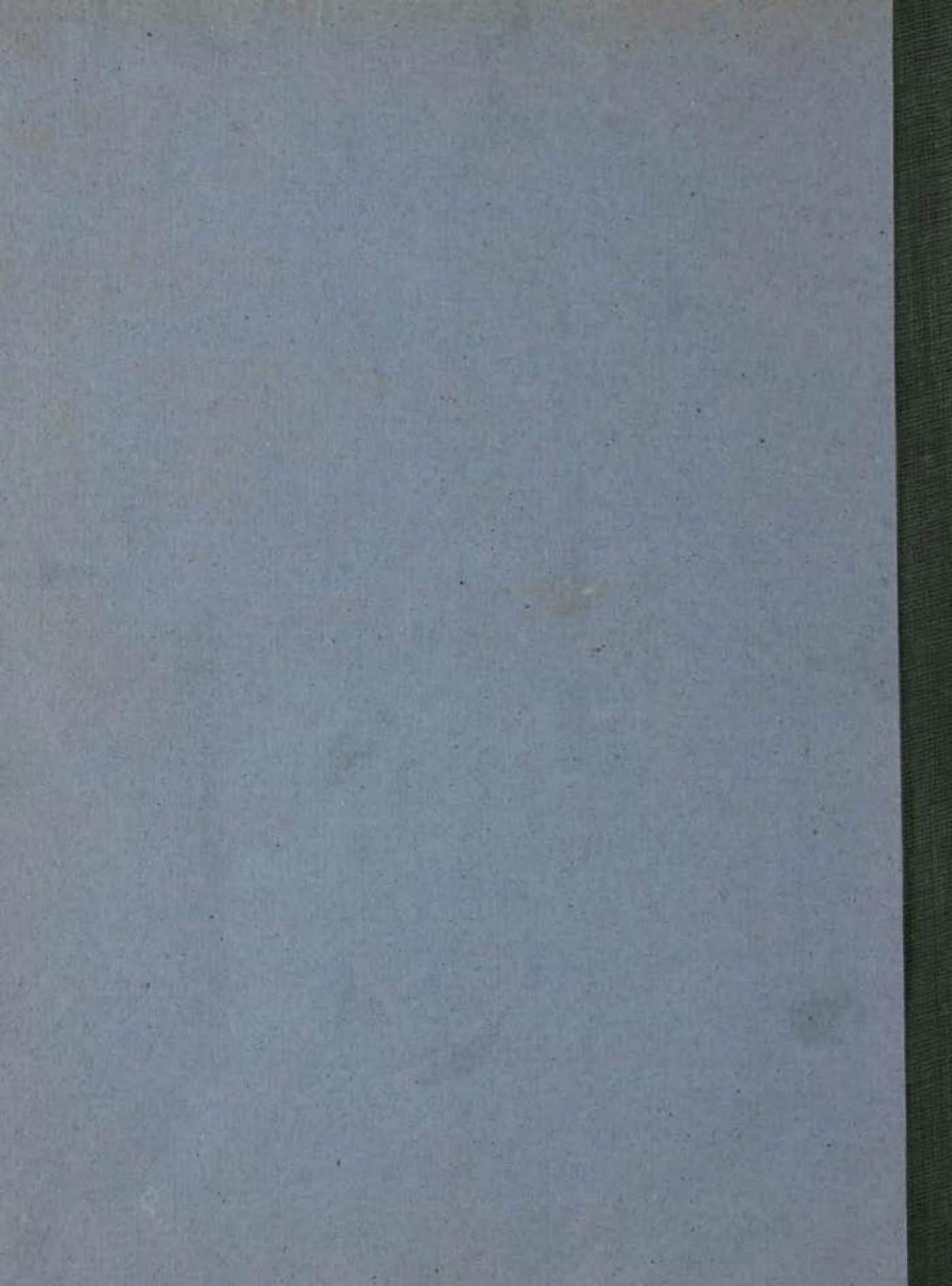
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